THE SAN FRANCISCO
BAY GUARDIAN

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192

YOU OUGHTA BE IN MOVIES

How to be an extra in SF . . . porn 'n' popcorn . . . 15 years at the Surf.
A special Bay Area movie section. Page 11.

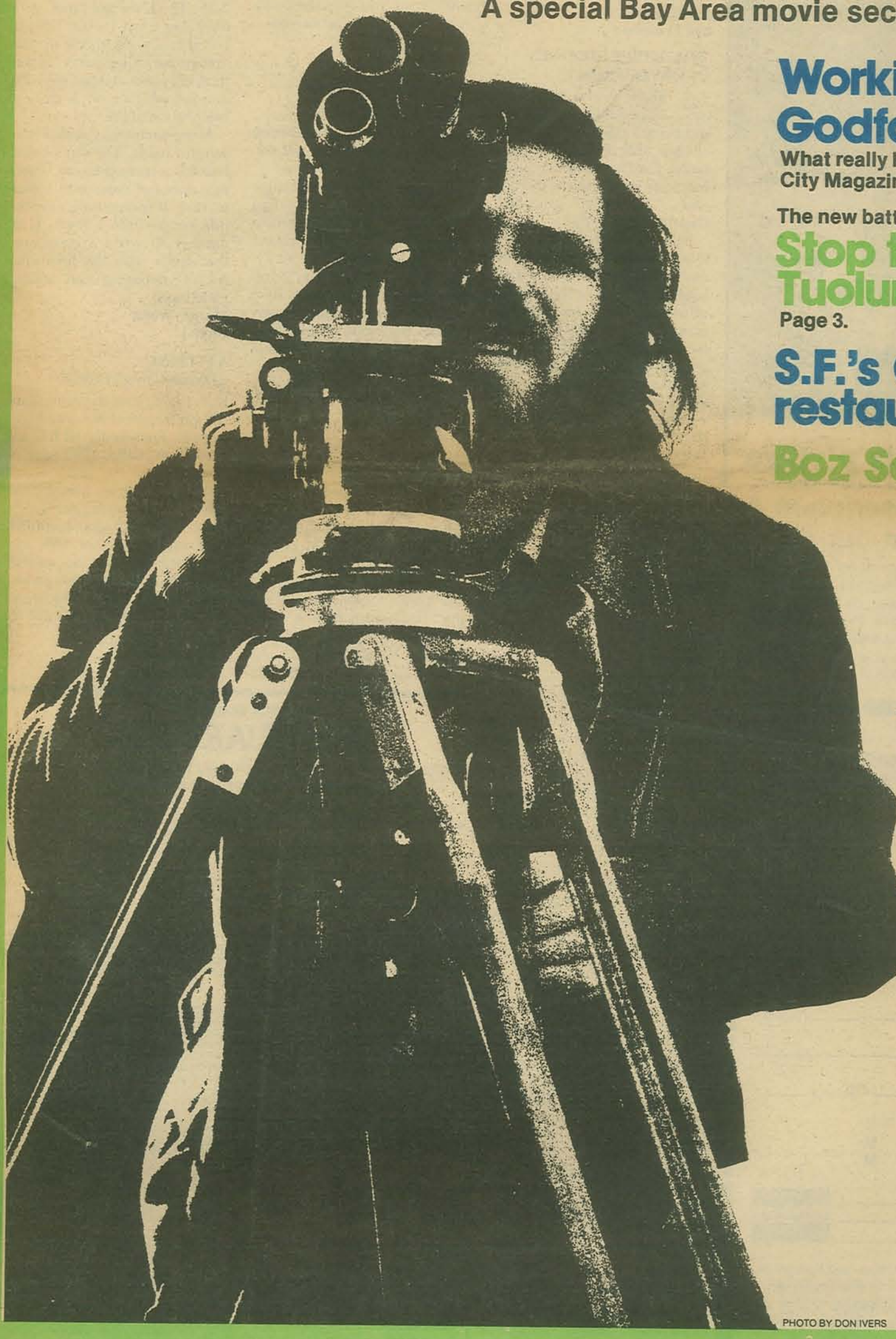


PHOTO BY DON IVERS

Working for the Godfather

What really killed Coppola's City Magazine. Page 7.

The new battle cry:

Stop the Tuolumne dam!

Page 3.

S.F.'s Caribbean restaurants

Page 19.

Boz Scaggs: Up from Texas funk

New releases from Boz, Baez, Pablo Cruise and KGB. Page 20.

Being liberated, reckless, vulgar and beautiful

With Lina Wertmuller

Page 18.

'Equal Time' for dance lovers

A pulsing, thematic crossword puzzle from Margaret Jenkins. Page 21.

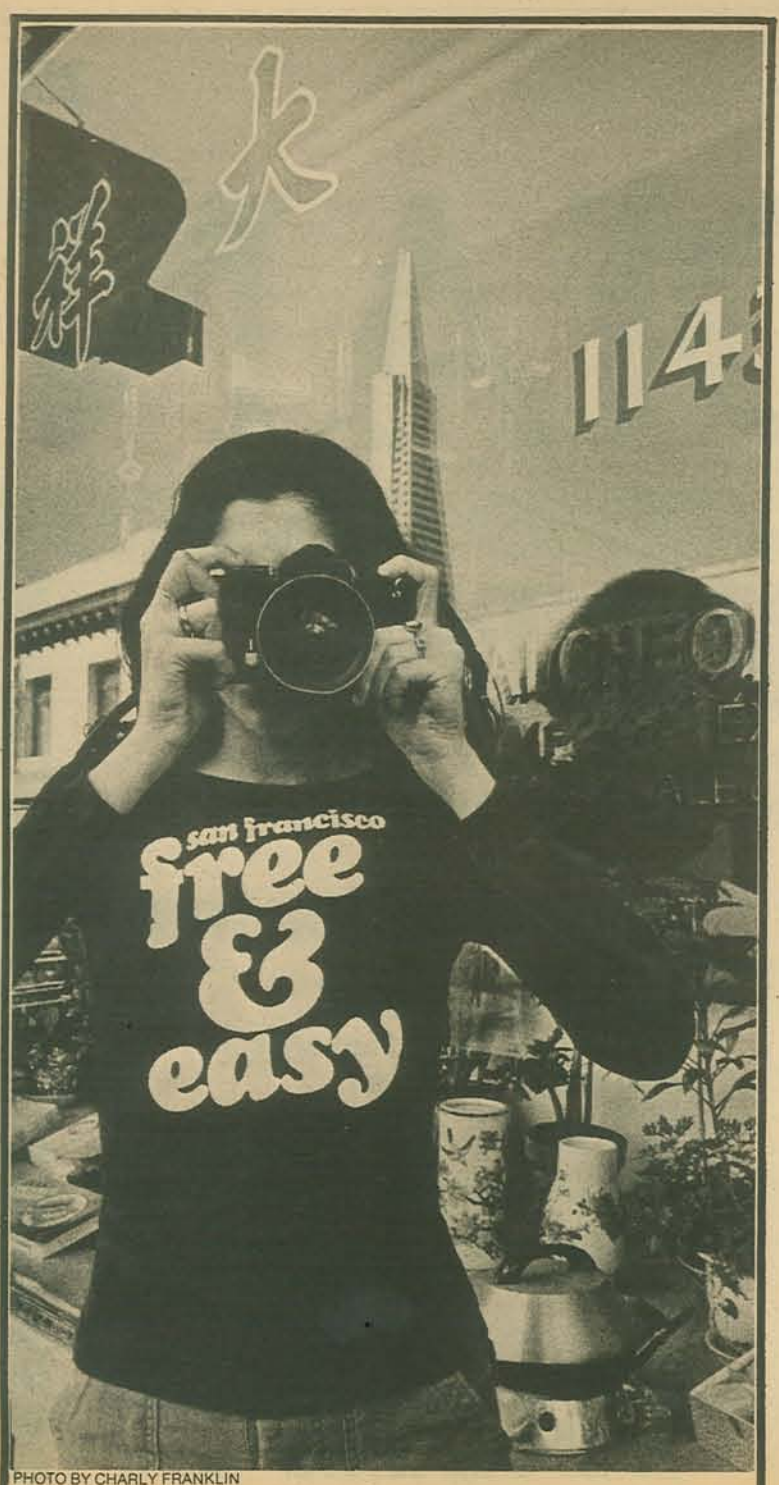


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LETTERS

A PAT ON THE BACK

I enjoyed the March 5th article by Chuck Fager about Kids in the City very much. I am new to SF and plan to have my son out here with me this summer. The article should prove very helpful in helping us enjoy the city. I also appreciated the info about the PWP [Parents Without Partners] chapter; it has been a very useful organization to me in other cities.

I subscribed to the *Guardian* before moving out here and find it to be a constant source for useful information and news. Thank you.

Jack Linker
San Francisco

'THE THREE STOOGES OF GASTRONOMY'

Talk about Ugly Americanism . . . Showing up at a three-star French restaurant in casual clothes and asking for vegetarian food is about like wearing your shoes into a mosque [see "Innocents abroad," *Guardian* 3/19/76].

If done out of ignorance, it is excusable (but not for someone with pretentions of knowledge about food or the French), otherwise it is an out-front insult and probably will be treated as such. The French regard a fine meal as a real esthetic event and approach it with deference and a little formality, as befits true art. You may not agree with this, but that's simply the way they are.

So please, dear Editor, spare us further articles by the Three Stooges of Gastronomy. Either that or confine them to subjects that befit their special talents, something like "Finding a Big Mac in Benares" etc., etc.

M. Erde
Berkeley

'WHAT THIS COUNTRY NEEDS . . .'

The media is used again!

It's really sometimes a shame we don't have the old law of the old West. If we did, nerds like those Zapata "gorillas" would have been already hung up by their thumbs (and, then, hopefully, their throats).

And there's the *Guardian* [3/26/76] . . . giving them all the room they need to be heroes . . . giving them notoriety . . . these "animals" without life-goals of contributing to (rather than destroying) society.

In simple times, what this country may have needed was a 5¢ cigar, but today? We need a revolutionary group to go around and kick in the heads of those who would endanger all our lives just to get their names in the paper. For once I'm on the side of the FBI — they've got one helluva job this year . . . combating the weirdos who'll come out of the woodwork to "celebrate" the Bicentennial with a "bang."

Randy Sharp
Berkeley

NOT A TRADITIONAL LIBERAL

I was suprised the Bay Guardian would reprint an article in The New Republic by Reg Murphy, editor of the San Francisco Examiner without including its own investigative reporting [Guardian 2/27/76]. Murphy is known to be a long time political foe of Carter.

I am an active Carter supporter and a long time Guardian subscriber. I feel that Carter is courageous and outspoken. His biggest problem politically is that he has always approached politics in an unconventional way, as a populist and not as a member of the traditional liberal establishment.

The current flack is generated mostly by people who can't stand to see someone coming from outside the traditional liberal establishment to say, "I want to lead the country because I have better ideas."

Merritt Sher
San Francisco

HETEROSEXUALITY DISCOURAGED TOO

Your article on Heliotrope [Guardian 2/20/76] did not surprise me in the least.

Having taught in Heliotrope since July 1975, I have had many of my course proposals rejected even though my classes are often filled to capacity, meaning approximately $160 per course to Heliotrope. Like Barbara Arms, many of my courses deal with relationships, such as my "How to Meet People of the Opposite Sex," which was dropped since Heliotrope felt people would start thinking it was a "pick-up agency."

Even when I changed the content and title to "Let's Meet Others" to meet their standards, it was rejected. Apparently heterosexuality as well as homosexuality is discouraged by Heliotrope.

Heliotrope recently rejected my April "Assertiveness Training" classes though it drew 32 people (Heliotrope profited $400) in February since I also teach through the Open Education Exchange in the East Bay.

It appears that many dedicated, fine teachers, including myself, are leaving Heliotrope to teach in Lifeskool and the Open Education Exchange. I hope that Heliotrope can reconsider its direction so that it can continue providing high quality, enlightening, reasonably priced courses in the Bay Area.

Jim Spillane
Oakland

NOT APOLOGIZING FOR BEING A VEGETARIAN.

Re: "A Vegetarian Library," by Chuck Fager [*Guardian* 3/26/76]: I do not apologize for being a vegetarian. Nor do I evaluate a cookbook by the "recipe-per-dollar ratio." Such thinking is not compatible with one for which food is truly a celebration of life.

A vegetarian has her/his reasons for being. The same holds true for a nonvegetarian. Apology does not enter into either picture. It is one thing to compile recipes into a book. It is another to write a cookbook that spills with the love and joy of preparing and eating good food.

Margie Wong
Fresno

A FITTING ADMISSION CHARGE

How fitting that the American Art Collection of Mr. and Mrs. John D. Rockefeller III has an admission charge of $1 tagged upon it. Has the memory of free admission to the recent show of archeological finds from China so quickly faded that only sparrows like me are chirping out the news? I guess this is what we can expect of "the most important collection of American art in private hands."

Steven Hurwitz
San Francisco

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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Damn the taxpayers!

Dam the Tuolumne!

Citizens, residents, taxpayers and all you other suckers who live and work in San Francisco:

City Hall is about to take you again. City Hall is about to take you again on the grandest and gaudiest scale since 1912 when City Hall got you to put up hundreds of millions to dam a beautiful valley in Yosemite National Park (Hetch Hetchy Valley), then refused for 60 years to bring you the cheap public power from the dam and instead forced you to buy expensive private power from PG&E's illegal private power monopoly in San Francisco.

The new wrinkle on this granddaddy of scams: City Hall, instead of doing a feasibility study to buy PG&E and bring our own cheap Hetch Hetchy power to our own citizens and stop the Hetch Hetchy steal forever, is instead moving to enlarge and magnify the original scandal. City Hall is quietly moving plans to dam the Tuolumne River, an environmental disaster for the valley, to provide the cheap power for the expansion of SF International Airport, an environmental disaster for the city and the peninsula: The bill for these environmental disasters: $420 million in revenue bonds for the dams alone, to be floated without a vote of the people. The suckers who will pay: you, the taxpayers of San Francisco.

You will recall that last fall the *Guardian* twice blasted away at the scheme to dam the Tuolumne ("Millions for Turlock, Modesto, PG&E, but not one cent for San Francisco," 9/27/75, 11/28/75). We smelled a basement full of rats, but we couldn't get a good explanation from the PUC or City Hall officials why they wanted to put a huge capital investment in a hydroelectric plant that would basically benefit only the Turlock and Modesto Irrigation District. (The districts would pay half the development and construction costs and get the rights to half the 1.3 billion kilowatt hours the Tuolumne project — three dams and two powerhouses — is expected to produce).

Now it's clear: City Hall wants the dam to insure a sufficient supply of power to fuel an expanded airport, a key element of Manhattanization.

Nobody at City Hall announced this, of course. The admission was wrung, at the pressure of Ken McEldowney of Consumer Action and Sup. Quentin Kopp, from Oral Moore, general manager of Hetch Hetchy and the man who has the job at City Hall of running the city's public power department as if he were operating on the payroll of PG&E. Moore testified at a March 16 hearing of the Airport Select Committee, that if the energy projections for airport expansion were correct, Hetch Hetchy would have to provide about 500 million more kilowatt hours annually to the airport.

To do this, he testified, Hetch Hetchy would either have to divert energy from its present out-of-the-city industrial customers or develop new sources of power. Light bulb! What new source of power? Nobody pressed Moore further at the hearing, but we did afterward in an interview.

Moore told us that Hetch Hetchy could supply the power needs of the airport if it gave up its industrial customers, but Moore made it clear that the city wasn't about to do that. The only way for Hetch Hetchy to deal with the increased demand for power induced by airport expansion, Moore said, was for the city to invest in a $420 million project to dam 96 miles of the Tuolumne River between Yosemite and Don Pedro Reservoir. Further, Moore told us, he planned to recommend within a month just such an investment to the city's Public Utilities Commission.

Moore didn't tell this to the PUC last October when he successfully lobbied for the PUC to put up $30,000 for a feasibility study for the Tuolumne project. He didn't say the real reason was for airport expansion. He didn't need to. Commissioner .H. Welton Flynn, of the Sunol golf course scandal fame, and the rest of the PG&E lobby on the commission and in City Hall knew. The only people who didn't were the people who will be picking up the tab.

Damming the Tuolumne, the state's last white-water, free-flowing river, to expand an airport in San Francisco was an issue best kept under lock and key until the phony feasibility study was completed and until the supervisors and Mayor Moscone had driven the last nails into the coffin and approved $143 million worth of revenue bonds for airport expansion.

To pile things up, City Hall is seeking to palm off the Tuolumne project as economic salvation for the city. "From San Francisco's point of view, we



have a need for additional revenues," says Moore. "The updated study for the project shows a net revenue in 1985 of $22 million annually for the developers, with San Francisco getting $11 million or half of that."

Let us pound steins on the table and holler for more. $11 million a year is a pretty thin margin to cut on a $420 million construction project that has bonds to be paid off, particularly a project that won't be constructed until 1985. One medium-sized error, in estimating construction costs, in estimating projected rates of interest, in estimating how much power can be sold for, and that $11 million is down the drain.

The bottom line argument is that the city doesn't need to build the dam to get the extra power. It can divert the Hetch Hetchy bloc from its out-of-town industrial customers (the River Bank Army ammunition plant, Kaiser Aluminum, Kaiser Cement, Lockheed, General Motors, IBM, Liquid Air, who together use about 408 kilowatts of our cheap public power per year). These are all short-term agreements and even Moore admits under questioning that this bloc would largely fulfill the airport's requirements to 1985, that the dam is necessary only to make money for the city.

Not only does City Hall want to screw up a river at our expense, but they don't want us to vote on it in the YBC tradition. Moore told us that Hetch Hetchy won't seek a general obligation bond issue to pay for the city's share of the construction costs, but would move to get a charter amendment so Hetch Hetchy could float revenue bonds. Revenue bonds don't require approval from anyone — except the floating agency (the PUC) — even though the city's full faith and credit will be pledged behind them. Moore's ingenuous explanation for opting for revenue bonds: "There's no point in encumbering the city's bonding capacity when it's a money-making proposition."

Really, that argument must be the last refuge of a scoundrel in City Hall in San Francisco, April 1976.

Fight back: Three workshops, sponsored by four federal agencies, will be held in the next week. They will be the last opportunity for citizens to get input into the federal study and help defeat the City Hall/PG&E plans to dam the Tuolumne.

April 7, 7 pm, Merritt Jr. College cafeteria, 12500 Campus Drive, Oakland; April 8, 7 pm, Downey High School cafeteria, 1000 Coffee Road, Modesto; April 9, 7 pm, Sonora High School cafeteria, 430 North Washington St., Sonora.

—Bruce B. Brugmann/Jerry Roberts

Moscone's welfare trade-off

More money to fewer people

During the mayoral campaign, candidate George Moscone told *Guardian* reporter Jerry Roberts, "Social services will be my first priority." But now Moscone is mayor, and he's selected the city's welfare department to absorb a 4% (more than $1 million) budgetary cutback.

The big cuts must come from the county's General Assistance (GA) program since the state and federal governments already foot most of the bill for other welfare programs, such as Medi-Cal, food stamps and Aid to Families with Dependent Children. On March 25, in reaction to pressure from Moscone, the Social Services Commission passed tough new GA regulations. The maximum GA grant is a ridiculously low $83 per *month* for men and $88 for women, one of the lowest in the state.

The new regulations are apparently a trade-off with Moscone's office, in return for being able to raise the present GA maximum grant from $83 to $125 or $160. Moscone press secretary Corey Busch told me, "If we're going to give across-the-board grant increases, we're going to have to cut some people off, and tighten up on eligibility." Busch emphasized that no final decision had been made about how much Social Services would have to cut their budget. Among the aspects of the new rules:

- Automatic discontinuance after three months. Applicants must then go back to square one and return to the welfare office to apply for "Continuing Assistance." If they are refused continuing assistance, they must wait another 12 months before applying for GA again.
- Heavy penalties for "failing to cooperate" with welfare workers: The new regulations provide for one-and-a-half to six-month suspensions for being late to appointments, failing to provide documentation or look for work.
- Stringent work requirements: Applicants will be required to continually search for work, report weekly, and take any minimum wage job offered, including farm labor.

Social Services director Sarsfield says the new regulations will help people "move quickly off the rolls," increase social workers' decision-making authority and allow GA to raise its maximum grant, concentrating resources on those who need them most.

But some critics claim the regulations will only worsen current problems with the GA program. Among the objections:

'Let's cut back on aid to dependent millionaires.'

- The need for General Assistance is higher now than ever, due to the worsening economic depression and a vicious 11% unemployment level. "People are exhausting their unemployment and coming in here," says GA social worker Earl Gilman. In the past year, the number of GA recipients has soared from 7,000 to 9,500
- The new regulations may eliminate some people from General Assistance, but not necessarily those who need it the least. For example, recipients can be summarily denied GA if they are not home the day a social workers makes a home visit or if they fail to go to SF General Hospital to prove they are too sick to find work. (The obvious question: if they're too sick to find work, couldn't they also be too sick to take the bus to the hospital? These applicants may be terminated or suspended by an unsympathetic social worker for "failure to cooperate."
- It may be politically attractive to attack "welfare cheaters," but the present grant levels are too low for anyone to live on. "It forces people to commit fraud," argues Gilman. To supplement the $83 monthly grant, recipients also must turn to panhandling, hustling to make ends meet.
- In a time of economic crisis, politicians are putting the heat on a politically defenseless group rather than taking money from those who can afford it. "Every time we have a budgetary problem we ask the very poorest in our community to pay for it," argues Phil Louis, welfare advocacy coordinator for SF Neighborhood Legal Assistance. "Let's cut back on aid to dependent millionaires. Let the banks pay a few dollars more in taxes."
- The city should cut the budget for the Redevelopment Agency, and use the $5 million in city funds committed to the Performing Arts Center to meet the budget crunch.

"The need [for General Assistance] is probably greater than ever," admits Social Services Commissioner Leland Barrett, who voted for the new rules. "But there is always fat to be trimmed." In the case of General Assistance, the budget is already down to the bone.

—Katy Butler

Weekly awards

Quote of the Week

"If it takes a man with a rifle, fixed bayonet, sidearm, full clip and attack dog on every street corner to stop violent crime; so be it. Socially, I'm a liberal."

—Max Wood, candidate for the Republican nomination in the 6th District State Senate race, at the COPE candidates night, Del Webb Towne House, March 29.

The **Herb Caen "Very San Francisco" Affirmative Action Award** to SF's Gay Health Board, which has announced that its makeup, when complete, will consist of three Third World lesbians, three Third World gay men, three white lesbians, three white gay men and one transsexual.

Marie-Victoire upheld on hookers

The state Court of Appeal has upheld Municipal Court Judge Ollie Marie-Victoire in her refusal to let the district attorney disqualify her from hearing prostitution cases (*Guardian* 10/31/75).

Former DA John Jay Ferdon's deputies sought to remove her, while she was master calendar judge of the criminal division, by the peremptory challenge process. The peremptory enables an attorney to remove one judge from any given case automatically, provided the attorney states the judge is prejudiced. Now the Court of Appeal says that process is unconstitutional.

The court's ruling, not covered by any of the daily newspapers, states the whole process "is based on a fiction: that the filing [of the challenge] establishes that the judge is prejudiced. In actuality the procedure . . . is widely used to disqualify a judge for any reason, whether or not it involves prejudice . . . It is notoriously used for judge-shopping."

What happened in Marie-Victoire's cases was that she dismissed prostitution charges on the grounds that the police were not arresting male customers along with female solicitors and this was a violation of the 14th Amendment, which guarantees "equal protection of the laws" to all citizens. So, DA Ferdon ordered his deputies to disqualify her on grounds of prejudice. But the Court of Appeal decision states:

"The basis of these challenges does not appear to be prejudice . . . The objection is apparently based on a disagreement with the judge's interpretation of the constitutionality of a statute or its enforcement. A judge's opinion, interpretation, attitude and philosophy on legal matters cannot be a basis for prejudice."

The court ruled that the DA should have appealed Marie-Victoire's decision to determine the constitutional issues at hand. (This is exactly what I maintained in several *Bay Guardian* stories last year.) By choosing to disqualify her instead every time she got a prostitution case, the DA "effectively prevented her from hearing any [prostitution] cases" and this amounted to "an unwarranted interference with the powers of the court."

That is what Marie-Victoire said last year when local daily newspapers botched up the story and made her appear to be flying in the face of court rulings adverse to her position.

SF District Attorney Joe Freitas is not appealing the decision. He says he is delighted with it and hopes it sticks. During his election campaign, Freitas promised that if he were elected DA he would order his deputies never to use the peremptory challenge. He has made good on that promise. He dislikes the process and feels that if an attorney has reason to consider a judge too prejudiced to rule properly, the attorney ought to institute court proceedings for a hearing with witnesses, evidence, examination and cross-examination. Atty. Gen. Evelle Younger disagrees; he wants to be able to run judges out of courts by using the automatically granted challenge.

None of this will help Judge Marie-Victoire rule on prostitution cases any longer. She has moved from the master calendar spot to a trial court, and she is not being assigned any prostitution cases. Her replacement, Judge Roy Wonder, is not taking it upon himself to hear the prostitution cases, as Marie-Victoire did. He has assigned them to Judge R. J. Reynolds, who will be ruling soon on a variety of motions by defense attorneys to throw the prostitution cases out of court, including the same motion that Marie-Victoire heard last year: the law against prostitution is being used discriminatorily against women.

—**Burton H. Wolfe**

Feinstein's open city

"The civilized approach to prostitution is to legalize and license it." —Dianne Feinstein, quoted in the June 20, 1975 *SF Examiner* and at an SF Bar Association-sponsored hearing for mayoral candidates the previous day in the Union Square Holiday Inn.

"San Francisco supervisors Dianne Feinstein and Alfred Nelder yesterday joined a Hayes Valley community group in charging that the district attorney's office's reluctance to prosecute prostitution cases is spawning a new crime wave." —*SF Examiner*, March 12, 1976.

Though recent reports by the local mass communications media make it appear otherwise, Supervisor Dianne Feinstein says she still thinks legalized prostitution is the only viable solution to the city's hottest current vice problem. Her reluctance to say that publicly, she explained in a phone talk, is caused by journalists' inability to make it clear she is not advocating legalization of streetwalkers. She wants prostitution confined to houses in one monitored red-light district.

"I just spent a Saturday night in the back of a squad car. I found that we are attracting many pimps and prostitutes from out of the city. I asked one little lady from Los Angeles why she's here, and she told me, 'I'm here because I know I'm not going to get busted.'

Feinstein said she recognizes legalized houses would have to be confined to one part of the city, and she confessed she does not know where that should be. She said she would face that question once she managed to gain some support for her position. Up to now she is only gaining brickbats.

"That statement you read last year in the *Examiner*," she said, "was just a response to a question-and-answer session at a Bar Association-sponsored hearing. It was never part of my campaign platform. But you wouldn't believe the flak I got. I was hit from all over. People wouldn't listen to what I was saying. They thought I was advocating a wide-open city with legalization of what exists now [on the streets], and finally I became so discouraged from their inability to listen and the lack of support, I gave up."

—**Burton H. Wolfe**



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CITY STRIKE:

yellow dogs, red herrings and blue Munis

At presstime, a 12-hour-old strike of city workers called by 15 building and metals trades unions was having only limited effects on the city. Muni had been shut down almost immediately after the strike began at midnight, March 30, when Muni drivers refused to cross picket lines set up at bus barns, but nearly all other essential city services — police, fire, hospitals, sewage plants — were still operating. Many clerical workers at City Hall and in other municipal buildings had crossed picket lines to go to work.

But no negotiations between striking unions and Patrick Mahler, the negotiator for the Board of Supervisors, were planned, and the strike threatened to grow. The longshoremen's union had already struck the SF Port in solidarity with the city workers. Unions that represent many thousands of city workers which earlier had ratified contract settlements with the supervisors — including the 8,000-member Service Employee Union Joint Council (SEIU) and locals of the Teamsters union — planned meetings of their memberships to reconsider those agreements and to vote on whether to go out on strike themselves.

Both the supervisors and the unions were taking hard-line stands on the two main issues of the strike: (1) proposed cuts in wages and fringe benefits for the unions and (2) a "no-strike" clause which the supervisors want included in any new agreement.

On March 29, the supervisors gave final approval to the salary ordinance for the coming year which cut take-home pay for some crafts workers as much as $5,000 annually.

The supervisors, waving the familiar red flag of the $17,000-a-year streetsweeper, insist the crafts are overpaid and need to be knocked down a peg. Sup. Quentin Kopp said in a March 30 statement reaffirming the board's position, "What is proposed by these employee groups [the crafts unions] is that Proposition B be ignored, and that these employees receive the same health and welfare payments, wages, hours and working conditions which they received under the Charter section that has been repealed, which compelled the board to adopt a $17,200 a year pay schedule for street sweepers."

The unions, for their part, claim the supervisors deliberately provoked a strike (see *Guardian* 3/19/76) and that the attempt to cut back contracts won in previous years by the crafts unions is just the opening wedge in an attack on the entire trade union movement in SF: "I've worked for the city for 29 years," Ed Schach, a striking member of the International Brotherhood of Electrical Workers, told me on the first day of the strike. "Now they're trying to sweep us under the rug and go back 30 years with our contract."

Another big issue separating the two sides is a "no-strike" clause which the supervisors for the first time this year insist be included in any new agreement. Mahler and union negotiators were reportedly close to a tentative agreement (which basically would have kept negotiations going until June 30) on March 30, when the unions balked at signing the no-strike pledge. Mahler then refused to take the proposed settlement back to the supervisors.

'A no-strike pledge is a yellow dog contract.'

"They wanted us to promise not to strike until June 30, 1977," Stan Smith, secretary-treasurer of the Building Trades Council, told the *Guardian*. "Naturally that would mean there would be no reason for them to talk to us anymore. It would have taken the teeth out of our negotiating position."

Sup. John Molinari, however, said that all of the other unions which have already reached settlements with the city agreed to no-strike pledges and that the crafts were using it as a false issue to cover up their real demands. "The no-strike issue is just a red herring," Molinari told me. "The crafts just don't want to give anything up."

Red herring or not, the no-strike question has raised serious questions within the labor movement and has jeopardized earlier agreements which the city had reached with other unions. Jack Crowley, secretary-treasurer of the SF Labor Council, told me, "Anyone signing a contract containing a no-strike pledge to the city is signing a yellow-dog contract [a somewhat hyperbolic reference to a contract, in which a worker agrees not to join a labor union]."

Members of the SEIU strike committee picked up on Crowley's charge and claimed in a March 31 leaflet that SEIU "got a yellow-dog contract" in approving a settlement with the city on March 25 and "all previous settlements with SEIU-AFL-CIO unions are now in doubt."

If SEIU votes to strike March 31, they will join the Muni drivers (Transport Workers Local 250), in supporting a strike mainly for political principle rather than for direct economic interest. Although the drivers' contract is not due to be negotiated until July, they are faced with a charter amendment written by Sup. Kopp that will probably appear on the November ballot, which would take away many charter-mandated economic benefits in the same way Prop. B took away benefits from the crafts unions. "The city's trying to eliminate the crafts," Sam Walker, secretary-treasurer of the Transport Workers, told me. "As soon as they eliminate them, they'll try to eliminate us."

The supervisors contend the city strike simply represents the petulant refusal of a few overpaid and greedy crafts unions to accept the will of the people and that there are no broader issues involved. "There is no issue of honoring picket lines or striking," Sup. Kopp said in his March 30 statement, "because public employees do not have the right to strike."

But a large number of city workers feel there is a great deal more at stake. As Schach of the electricians' union put it, "They're trying to wreck all the unions. The handwriting is on the wall if the businessmen and the city win this in a labor town like San Francisco."

—**Jerry Roberts**

'They're trying to set city workers back 30 years'



PHOTO BY RICK GROSSE

A lone city worker pickets the Muni barn at 17th and Bryant.

Follow that story!

Hellfire at Heliotrope (2/20/76): After we reported that Heliotrope had fired gay psychologist Barbara Arms and the *Examiner* followed up on the story, all hell broke loose. Many stores dropped the catalog, some teachers quit, and some outraged gay activists cleared catalogs out from local stores and newsracks.

The backlash resulted in a drastic drop in the number of Heliotrope students. For example, drawing teacher Sandra Slone, who taught three very successful weekly classes through Heliotrope, told us that her number of students had dropped from 40 to 14, and that Heliotrope now owes her $755 for back classes. She has quit teaching there. "It hurt 25 or 30 teachers who are innocent," Slone explained. She's now offering her course through the *Guardian* classifieds and trying to get in touch with other Heliotrope teachers.

Darla Touchstone, Heliotrope's office manager, admitted Heliotrope was having trouble. "Your article certainly didn't help," she said. "With all the bad press, we got very close to going under." Then, she says, Heliotrope got some publicity on the Kathryn Crosby show and business started looking up again. Touchstone says that the office staff has been "sending out checks right and left" to pay off back debts to teachers, and claims she has paid Slone all but $200 of her back pay.

"A lot of positive things have been happening," says Touchstone. "We have a lot more positive classes, more Christian orientation classes and more strong energy."

—**K.B.**

San Quentin Six trial (7/26/75): The San Quentin Six trial, which began March 25, 1975, is well on its way to becoming the longest criminal trial in California history. The Six, five prisoners and one former prisoner, face charges of conspiracy, murder and assault stemming from the Aug. 21, 1971, incident at San Quentin in which three guards and three prisoners were killed, including black prison leader George Jackson.

During the year, a total of 53 witnesses testified in 158 days of trial. Jury selection occupied the first 3½ months, then the prosecution took 4½ months to present 34 witnesses and 350 exhibits against the Six. Hugo Pinell, the only one of the Six to act as his own attorney, led off with his defense Jan. 5. Attorney Charles Garry began his defense of Black Panther Johnny Larry Spain March 5, but because a round of flu struck jurors, defendants and the prosecutor, only three witnesses have testified for Spain since then. The four remaining defendants have yet to put on their cases, which are expected to occupy most of the summer.

On March 25, 1976, first anniversary of the trial, a former San Quentin guard named C. T. McCoy took the stand. McCoy said he saw George Jackson wearing a navy blue watch cap pulled down snugly over his ears during his visit with attorney Stephen Bingham on Aug. 21, 1971. The prosecution alleges Jackson took a smuggled gun from Bingham, hit it under a wig, and returned to the Adjustment Center. Other guards who testified did not mention a cap, although Pinell, in his own description of events, did. (Also, one of the early news releases from prison personnel right after the incident claimed Jackson wore a cap and hid the gun beneath it.)

Unlike other guards who testified, McCoy said he saw guards abusing prisoners after the incident, and reported the abuse to a senior officer. But McCoy, who is black, was rebuked for reporting the cruelty and was ordered away from the area where it took place.

McCoy also said he had seen Adjustment Center prisoner Earl Gibson, who was then not injured, brought in for interrogation by prison officials. Later in the night, he was summoned to the prison hospital to sit with Gibson who, McCoy said, "had gashes all over. He had been beaten real bad. He was unconscious with handcuffs and shackles, mumbling."

McCoy faces cross examination when the trial resumes April 1.

—**Eve Pell**

Memo of the Week

Computer amputation

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DEPARTMENT OF MOTOR VEHICLES
DIVISION OF DRIVER LICENSES
P. O. BOX 2890
SACRAMENTO, CALIFORNIA 95813
(916) 445-0770

October 30, 1975 — In reply refer to file number P 432174

Civil Service Employees Insurance Company
989 Market Street
P. O. Box 567
San Francisco, CA 94101

RE: Michael Kelly Spiel
DOB: 7/31/47
Driver's License: P 432174

Gentlemen:

This letter is to inform you that Mr. Spiel's driving record was in error reporting "an artificial right leg." This was a computer error, and has been corrected. Mr. Spiel has all of his faculties.

We trust this information will be corrected in your records.

Very truly yours,

M. Murphy

M. MURPHY
Division of Drivers Licenses

cc: Michael Kelly Spiel
2710 Ocean Drive
Manhattan Beach, CA 90266

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Mail your favorite examples to: Memo of the Week, SF Bay Guardian, 2700 19th St., SF 94110.

Guardian bureau burglarized

Sometime during the night of March 27, someone broke into the *Bay Guardian's* East Bay Bureau, 491 65th Street, Oakland. The "burglars" ignored two typewriters, an electric clock-radio and other saleable items of value, and instead rifled confidential papers relating to US intelligence operations and local political investigations, and private telephone listings which included the numbers of many activists and East Bay political figures.

The "burglars" used a master key or lock pick to open the outer door of the *Guardian* office, then jerked the inner office door open to gain access to the files and papers inside, tearing the lock apart in the process.

—**Bill Wallace**

People's politics . . .

Ed Koupal, founder and motive force behind **People's Lobby** and Proposition Nine, and one of the key backers of the Nuclear Initiative in California, died March 29 of intestinal cancer. Koupal's death is a blow to the Nuclear Initiative campaign: People's Lobby was one of the critical organizations supporting the measure, and there is a good chance the group will fragment without his personal leadership.

According to sources within the group, Koupal had been gravely ill for some time, but the nature of his sickness and the seriousness of his condition were closely guarded secrets. Koupal's allies feared if word of his illness leaked out, it would drastically undermine the Nuclear Initiative campaign by drying up sources of financial support. Public utilities and corporate heavies are expected to spend millions to defeat the measure. Without Koupal as a fund-raiser, the Nuclear Initiative will be hard put to match their campaign dollars . . . **"No extradition, drop the charges,"** will be the chant for a "March for Survival" in support of American Indian Movement leader **Dennis Banks** on April 3. The march will form at 11 am at 25th St. and Harrison, SF, and proceed to Civic Center plaza for a 1 pm rally. Speakers at the rally will include Banks (who is fighting legal extradition to South Dakota), **Lehman Brightman,** attorney **William Kunstler** and **Rudolfo "Corky" Gonzalez.** More information about the march and about Banks's defense at 526-0880 or 526-0858 . . .

Bob Doerr of the Language Arts Division of the **College of Alameda** will offer a course on **"The Teachings of Don Juan,"** based on the philosophies of Don Juan, a widely known **Native American spiritualist and peyote freak,** at the College of Alameda on Saturday mornings from 9 am to noon during the spring semester which begins April 5. For information, call Bob Wyner at the college, 522-7221, ext. 335 . . . The **Third Annual Berkeley Tenants' Rights Parade** kicks off April 3 at 1 pm, from the corner of Parker and Ellsworth Streets in Berkeley. Sponsored by the Berkeley Tenants Union, the parade will include floats, clowns, costumes, marching bands and majorettes. If you can't make it for the walk, sit tight at Parker and Ellsworth, because the parade will make a circle and come back to the beginning for an all-day block party . . . The **Legal Referral Center** of SF State presents a workshop on **"Women in the Law"** on April 1, at 1 pm, at the Student Union Building, conference rooms A-E at SF State, 1600 Holloway Ave. Featured guests include attorney **Carol Ruth Silver, Callie Kenady** of **Women Organized for Employment, Edna Henley** of the SF Public Defender's office and **Mary Christensen** of the SFPD. More information, call Ann Christensen, 469-2370 or 553-1671 . . . **Art Agnos** and **Harvey Milk,** top contenders for the 16th Assembly District seat in the June primary, square off before the **Democratic League** on April 8, 8 pm at the SF Federal Savings office at Chestnut and Pierce Streets, SF. The meeting is open to the public . . . **Hunters Point Tenants for Action,** the group leading the fight against the destruction of low-income housing in Hunters Point (see **Chester Hartman's** good piece about that struggle in the current issue of *Common Sense* newspaper) will hold a benefit bash on April 2 from 9 pm to 2 am at the Queen Ada Ballroom, 1390 Turk St., SF. The **"Demolition Day Ball"** will include a buffet dinner, drinks, dancing with Central Express and a ticket for a raffle of a case of liquor. Tickets are $5 and available at **Tenants Action Group** (1310 Haight St.) or the *Sun Reporter* office (1366 Turk St.) or call Melva at 282-0966 . . . The **Greg Jones Defense Committee** will hold a benefit to help fund Jones's appeal of a second-degree murder conviction (see *Guardian*, 1/30/76, 3/12/76) on April 4, at the Starry Plough, 1301 Shattuck, Berkeley. There will be a dinner from 6:30 pm to 8 pm and dancing to a live band from 8 pm on. Tickets for dinner are $3, for dancing, $1.50. Contact the defense committee at 536-2201 The **Prisoners Health Project** will sponsor a public hearing on the state of health care in the SF city and **county jails** on April 3, 10 am at United Mission Church, 23rd St./Capp, SF.

SF Union Wage will sponsor an evening to benefit the **Coalition for Workers Rights** on April 3, 8 pm, at the LULAC center, 3000 Folsom, SF. Entertainment will include the **Berkeley-Oakland Women's Chorus,** a slide show titled "A tremendous sales proposition — selling out of American working women from 1940 to 1949" and speakers from the coalition. Admission is $2, child care is provided. More information, 431-1290 . . . **Chinese for Affirmative Action** announces the fifth rebroadcast of the popular series, "Learning Mandarin" on KALW (91.7 FM) radio. The program teaches Mandarin both in English and in Cantonese. The elementary series may be heard on KALW on Monday, Thursday, Friday and Saturday nights from 10-10:30 pm (Saturday's lesson is repeated Monday and Thursday's lesson is repeated Friday). More information, call CAA at 398-8212 . . . Next meeting of the newly elected **SF Gay Health Board** is April 7, 4 pm, Room 320, Department of Public Health building, 101 Grove St., SF. For more information, call Tom Fry, 731-8371.

Around 75 angry **Oakland residents** stormed City Manager Cecil Riley's office March 25 to demand action on a long-stalled abandoned house rehabilitation program funded in part with federal Community Development Revenue Sharing money. Riley skipped out on the showdown, but organizers of the confrontation left a list of demands on the City Manager's desk, then marched down to the City Clerk's office and arranged for the matter to be discussed during the **April 6 Oakland City Council meeting.** Oakland's City Council approved the program in October 1975, and reaffirmed its commitment to housing rehab in January 1976. Nevertheless, not one abandoned house has been renovated under the program so far, and no definite date has been set for work on the program to begin . . . **Yenan Bookstore** in Berkeley is throwing a benefit to raise money to send one of its members to the **People's Republic of China** for study. The benefit will be held at the Starry Plough pub, Shattuck and Prince, at 6 pm, April 11. The Chinese film "A Great Treasure House" will be shown, three bands will provide music and dinner will be served. Donations at the door .

—**Jerry Roberts/Bill Wallace**

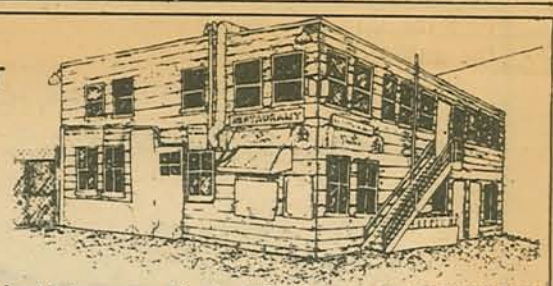


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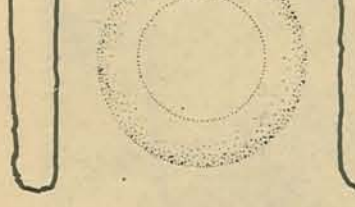


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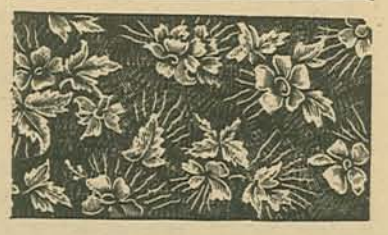
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Backstage at City Magazine

An inside look at Francis Ford Coppola's million-dollar media plunge

By Kevin Dwan

One evening late last June, 30 staffers of *City of San Francisco* cut short a day of frantic work on the first issue of the reorganized magazine and left for buffet dinner with the publisher, Francis Ford Coppola. It was the first time many of them had seen the director, and there was excited talk in the cars cutting through the Broadway tunnel for his Pacific Heights mansion; only a few staff members had survived the purge of the old 8½ x 11 biweekly, and all anyone on editor Michael Parrish's new staff knew about Coppola was that he made the Godfather pictures and had fired the previous crew at the magazine for something called "we-ism."

From the dining room, *City's* writers and artists looked out on the indigo-blue pool steaming in the cooling evening, made sandwiches and poured themselves wine, wandered into the cavernous den to look at the Academy Awards in their case. Ellie Coppola, Francis's wife, worked with a maid in the big blonde kitchen, and Coppola himself sat in the middle of the long dinner table like Christ as the Last Supper, talking to Parrish. The new editor talked about the "down" style he had planned. He wanted to maintain a certain classic look to the magazine, and the order had gone out for a *New York Times* stylebook and a leather-bound copy of Webster's Third International.

The wine flowed, and after everyone had eaten, associate publisher Patricia Pavonetti, who had started with the old *City* as bookkeeper, called the staff together around the big table and went around introducing everyone by name and function. With vinous grins all around, the director made a short speech, and then said that his high school drama club had had a lucky cheer with the casts of his various movies and would like his new people to join hands with him around the table and chant it.

And so everyone held hands, grinned with goofy camaraderie that in weeks would be grimmer by far, and shouted "Pawaba" with Francis Ford Coppola for the success of the new *City of San Francisco*.

Few of the people around the table would be left at Christmas to receive Francis's Christmas presents — watches whose faces showed the puppy that once decorated his childhood mush bowl. Those few who did would have had an experience.

Art was about to go through every change in search of profit.

The cover of *City's* Dec. 2 issue, five months after the buffet dinner, showed Coppola posing with Fidel Castro in Cuba: in the foreground stands Coppola, radiant smile, bear-like head — in the background Fidel stares into the camera with the doleful look of a man convinced that someday someone will aim a camera at him and then shoot him in the stomach.

Staffers at *City* who worked on the issue were interested to read what Coppola thought about his own workers. In the interview with Robert Scheer, the director rhapsodizes on socialism at work, and tells of laying awake nights thinking of what he himself might do back in the United States:

Scheer: "What kinds of possibilities did you think about?"

Coppola: "Well, I thought of socializing my companies and then I decided, knowing the state of my companies, that I couldn't do that to the people who work there."

But beyond such tenderness, no one at *City* knew what Coppola thought of conditions at his magazine — of the evenings of wild chaos, exhausted staffers leaning on the walls amid the maniacal ringings of his misbegotten private telephone system, the whole useless enterprise hanging on the masochism of underpaid art and copy flunkies working double and triple work weeks.

He showed up rarely at the magazine, and then only in the evenings, wearing his favored mustard-brown wide-wale corduroy suit, and could be seen standing at the big center table in the art department shuffling through the week's flats. One evening, as he sat slumped in the reception room, a copy-reader trying to snag some friends to go out for a drink mentioned to the publisher how hard it was to get them to knock off for a few minutes.

Coppola shrugged. "They're workaholics," he said. "It's all a family substitute."

As with Army officers of august rank, Coppola and his eminent guests seemed far more interested in details of equipment and interior decoration — in such matters as knocking out walls — than in things like editorial policy. He was fascinated by the new typesetting units; one morning soon after the computer had been installed, the typesetters came in to find the display screen covered with the tiny neon champagne-glass symbols that signified a blown program — someone had been playing with the keyboard.

He spent $10,000 on decorating and equipping the art department with built-in furniture and baby spotlights. Telephone repairmen haunted the offices trying to get the phones to work. A crew of painters spent days tracing a huge pencil up the walls of the staircase. Carpenters and electricians from the Coppola Company were always in the building seeing that every least physical detail was looked to.

But none of the below-the-stairs staff ever knew what the publisher thought of matters other than interior decoration, of the wholesale disorganization in his venture, of the musical-chairs staffing, the abolition of the masthead, the insane and expensive abuse of deadlines. It was rumored that the man was unusually interested in the Listings section of the magazine, but no one ever heard, in his tours, what substantially it was that he *wanted* in the magazine that, after Warren Hinckle took over as editor, zigged wildly between *Sunset Magazine* and *National Enquirer*. He had been heard to say, standing with Hinckle and looking at flats one deadline night, "Let's do something to piss off Herb Caen," but that was hardly broad editorial policy.

The idea of the new *City* had evidently been to launch a magazine with a few hotshot artists and editors whose names along with publisher Coppola's might titillate advertisers (Hinckle, in his "Absolutely The Last Memo!" distributed to the staff, defined his own role as he who would "disrupt the system on production weekends and sell ads"). The chiefs could throw together an energetic crew on the absolute cheap, put as much investment capital into hockable equipment as possible, all with an eye to the tax man and possible liquidation.

What was happening at *City*, apart from surface chaos, was the evolution of a wildcat publishing operation, with variations worked due to new printing technology: *City* was, after its first four weeks of resurrection, no longer paying up to $7,000 a week for hot-lead typesetting — Coppola had bought a $45,000 photo-typesetter. So there would be no more lip from the linotypists who once dictated a baseline of editorial sanity simply by charging 60¢ a line for editorial changes, keeping union hours unless paid union overtime and otherwise acting uppity.

There was to be no more of that, for though multi-millionaire Coppola and his editors were true-blue liberals, *City's* operation was most definitely and emphatically nonunion, no matter Fidel Castro and the sweetness of the Cuban social condition. The magazine's senior typesetter kept a sleeping bag under his desk — he estmated that in the first six months of the magazine's life, he had volunteered over 700 hours of his own time.

The night Coppola was reportedly at a blue-plate Moscone-for-Mayor benefit, three members of the copy department got together over coffee and figured that they had collectively worked 250 hours so far that week — with no overtime from their socially-conscious publisher. One paste-up artist had to deal with the Waterfall Phenomenon — after his third or fourth sleepless night every week, he began to suffer the optical illusion that galleys of type were continually streaming off the edge of his layout table, just at the edge of vision. Several artists regularly put in over 110 hours a week each.

What was happening, over months, was a kind of human strip-mining: two copy editors, both more than competent, wore out and quit. They came in with the air of brisk efficiency and left within weeks, exhausted by the atmosphere of deliberate anarchy. One fled to New Jersey, the other later mailed a postcard from somewhere in the Near East. They were succeeded by a man who had worked with Hinckle before, and who knew him well enough to approach him not with any attempt to control, but with the attention to rebounds, deflections and steerings of a bullfighter or jai-alai player.

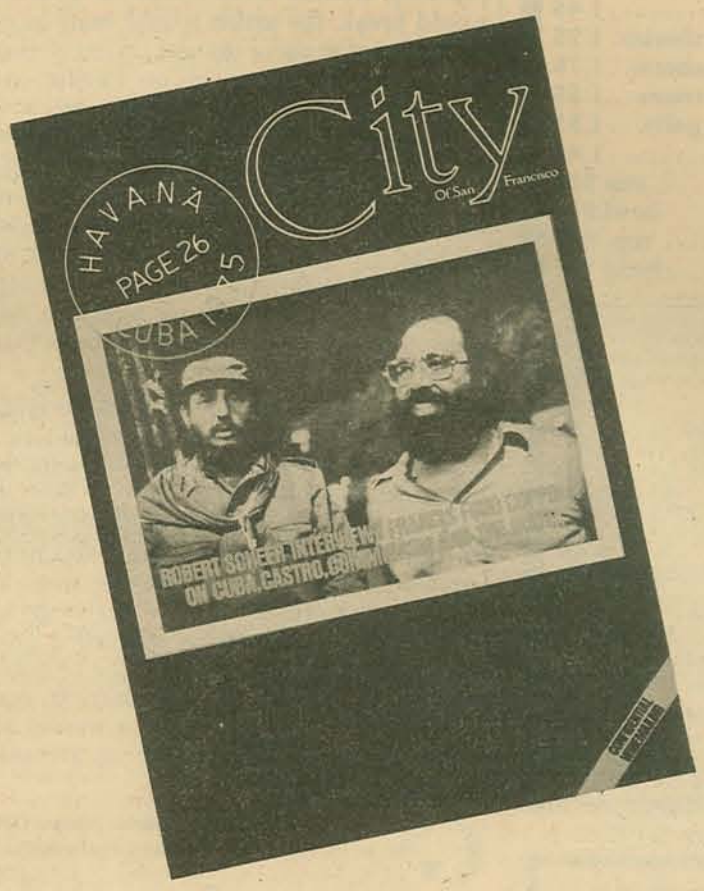
Production managers were another frivolity — apparently ranking in importance somewhere below the $70,000 private phone system and the colored baby spotlights in the ceiling: after wearing out four production managers, the magazine simply ceased hiring replacements and threw the job of dragging together the editorial end of the book to the copy department and whatever anxious slave happened to be next in line for a job — *any* job — at *City*, Francis Ford Coppola's famous new magazine.

The economics came down in relation to an explanation given at one of the rare staff meetings: *City* was costing in the neighborhood of $30,000 *a week* to produce, and revenue from all sources amounted to only about $15,000. The word was that Coppola wouldn't be crushed to lose about $7,000 a week, but that somehow the staff had to close the gap between the $22,000 a week (revenue + acceptable loss) and its $30,000 cost.

It was against the background of this explanation, and ultimatum, that the staff saw such unnecessary expenses as a color cover pulled and changed at the last minute, or radical changes made at the point when production was already wildly and expensively short of schedule.

Time and again, layout artists, copy people, the in-house typesetters would find themselves drifting up and down the long submarine corridor on the third floor of the magazine's officers on Friday evening — the last deadline

continued next page



After Warren Hinckle took over as editor, the magazine zigged wildly between 'Sunset' and 'The National Enquirer.'

Kevin Dwan worked at City Magazine *as a copy reader, typesetter and proofreader from April 1975, shortly before its reorganization from a biweekly to weekly format to January 1976, three weeks before it folded. He originally wrote a version of this article for* Side Show, *a new Sonoma County-based monthly. (*Side Show's *subscription rates are $5/year, $7/two years; address: Box X, Healdsburg, CA 95448.)*

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continued from previous page

sometime early Monday morning—and nothing to work on, no copy, obviously heading for another desperate, soul-wearing marathon 48 hours ahead. People muttered "where is he?" "Pawaba," "that fat idiot" to one another, phoned home to make excuses for another blown weekend.

By Monday morning (or Tuesday, at insane expense), another issue would be done; dawn would break, the artists would snarl as proofreaders tried to make changes on top of changes, and as the sun came up on Pacific Avenue after another marathon production, a weird song would begin in the art room. Someone would begin humming, another would whistle, someone else mutter scat, and for 20 minutes the room would fill with the strange atonal wailing, whistling, moaning of layout artists hunched over their boards, everyone too exhausted to smile or talk, all singing a sliding, goofy song of people who have been through a great deal of senseless crap together.

And then someone would begin stuffing flats into the big envelopes, and it would be time to go to the printer at last, and the lucky staffers would get a day off.

There was a certain wacky intoxication to the thing; what maddened those who were living like monks and working like dogs to get the thing out was the lack of decent pay, and *City* was not one of those struggling journals of conscience, or art, whose editor or publisher would postpone an appendectomy to squeeze out one last issue, nor was it a soulful aggregation of communards, sharing all, owning all, risking all together.

Guiding *City* through this explosive experiment in journalism was the editor who could (1) chortle gleefully as a competing newsweekly, the *Guardian*, underwent a unionizing drive, (2) cheer on the pitifully underpaid cops and firemen toward their $175-a-month raise, and (3) play Three Monkeys as editor of a magazine that had rather elastic overtime pay policies, offered virtually no medical or dental benefits, never got around to scheduling vacations for staff, required killing work hours as condition of employment, and in six months wore out and canned virtually its entire editorial and production staffs. As Hinckle put it in his autobiographical *If You Have A Lemon, Make Lemonade*, referring to his days as editor of *Ramparts*, "It was all one big rush, and some people got trampled in the process." It was a trampling he would have protested with stentorian unction if it had occurred elsewhere.

The only possible explanation for the discrepancy between principles and practice — the sort of hypocrisy Warren Hinckle is accustomed to delightedly anatomize for readers — was that in the case of the raises for cops, firemen, streetsweepers, it was the *taxpayer* who was being soaked. In *City's* case, however, it was a poor multimillionaire with a stone-cold eye to capital appreciation who would have had to pay.

And there is no doubt that the Godfather is a tougher-minded angel than Ed Keating, the *Ramparts* investor who sold his last shopping center to keep the ex-Catholic magazine afloat when Hinckle was its editor. Behind every barroom discussion of the low wages and absent benefits at *City* was the suspicion that any lip from the staff, perhaps even from Hinckle, and Coppola — trembling though he might be for social justice in Cuba and everywhere else — might fold the whole operation in a fit of directorial pique.

It was money that insured the strange atmosphere — an excess of money that paradoxically explained the weird cheapness, the battle between editor and associate publisher.

Word got out among freelancers that *City* was slow and tight with money, and during a certain period when the top floor was in a state of snarling anarchy, the accounting system for incoming submissions disappeared completely, and it was not uncommon for staff people to be confronted at the front door by furious freelancers speaking through clenched teeth about "professional courtesy."

There was the episode in which Bill Cardoso, the sports writer who did a number of World Series articles for the magazine, kidnapped the staff car after being caught in some whipsaw between promise and payment. Nino Tosi, for a precarious time *City's* managing editor (in unhappy partnership with Hinckle), had to extract the money and a written promise not to prosecute from associate publisher Patricia Pavonetti before Cardoso would consent to an exchange in a neutral zone.



It was part of Hinckle's operating procedure to rotate sprightly personalities through the magazine on a kind of Queen for a Day basis — giving them free hand with staff and facilities, allowing them to rearrange desks, announce wild and grand reorganizations, make idiotic demands on the jumpy and paranoid regular staff and generally stir the stew.

What made it possible to slip these ringers in so easily was that there was no structure to the magazine staff — Hinckle had abolished titles with a memo proclaiming: "There are no more editorial titles. People will be known in-house by what they do; you are what you eat, as in you are what you work."

This coyness about masthead order and hierarchy seemed to be the only substantive point on which Pavonetti and Hinckle agreed. The cynical explanation was that each felt confident of guerrilla maneuvering in muddy waters; another explanation is that the continual *putsches* at the magazine were less alarming to advertisers and less generally embarrassing when it could be announced that "X has left *City* . . ." rather than: "X, *City's* sixth assistant managing editor in four months" The third unflattering and wholly credible reason is that neither editor nor publisher knew his or her ass from a hot-cross bun about staffing, scheduling or any other merely executive matter and didn't feel like parceling out power to anyone who did.

So Hinckle's guest operatives slipped right into the milling throng, though almost wholly ignorant of the industrial aspects of putting out a magazine. Though they didn't know a pica from a pogo stick and were blind to the implications of submitting dirty or unverified or late copy, they tended to be blithely confident that *for them* something could be worked out.

With the arrival of Susan Berman, who wrote "Why Women Can't Get Laid in San Francisco" for Hinckle's first issue, *City* staffers were introduced to the first in a series of guest personages. Hinckle, in his "Absolutely The Last Memo," identified her as "associate editor (like Tom Wicker on the N. Y. Times)."

Berman was no trembling rose. She often arrived at the magazine with an entourage, and headed for the editorial offices at the rear of the building sweeping down the narrow corridor like a bottle brush. She often left her dog, which she tied to the desk of one of the darling copy boys after filling a paper cup of water for it; as soon as she was out the door, the darling dog tipped the water over onto the rug and began the hours of insane yipping that, among other endearing habits, so moved the staff in its passion for Susan Berman.

Before Michael Parrish was trashed as editor, she had attempted to vamp him, and reported his refusal in her "Laid" article. She was not a happy woman to cross. White-faced with anger, she once cornered a copyreader who, punchy with sleeplessness, had forgotten she was in the building and impiously yelled across the room for "that fucking Berman piece."

She left the magazine after lengthy operatic scenes involving Nino Tosi, then more-or-less



Staffers always feared Coppola might fold 'City' in a fit of directorial pique.

managing editor, Judith Freeman, Back-of-the-Book editor, and Hinckle.

The next visitation was a Trotskyite poet from Chicago whom it amused Hinckle to deputize with vague powers and turn loose on the staff; under his sponsorship, the offices filled with North Beach characters exultant over this manifestation of the Revolution, with its wealth of clerical supplies. The xerox machine began duplicating unpublished novels, unpublished short stories, unpublished plays. During a staff meeting, the Trotskyite informed Pavonetti that a new Xerox Model 7000 would more perfectly serve the various needs of the Revolution.

To clarify the situation for the sullen neurotics around the office who were fixated on getting out a magazine, the man typed up a cast of equivalent personalities and posted it, listing himself as analog to Trotsky:

Lenin Warren Hinckle
Rosa Luxemburg Susan Berman
Emma Goldman Judith Freeman
Nikolai Bukharin Nino Tosi
Kerensky Michael Parrish
The Dialectic Francis Ford Coppola
Kulaks Everybody else

Sometime after this, the man showed up in the art department, hoarsely accusing one and all of obstructionism and every other mortal offense, and threatening to clean up the place by bringing in "a dozen tough Jews with baseball bats."

Around Christmas, Coppola put it to Hinckle that they fold the thing, and Hinckle said he'd stick it through — either out of pride, or because he couldn't afford to have another periodical puff up and die under him, or because he had an idea that *City* could eventually be something other than an advertising glossy with acerbic side-touches.

For economy, a lot of the expensive color came out of the magazine: from now on it would be four-color on the cover, two-color through the book. The magazine had always preferred spending its money on graphics and furniture — Hinckle had once had Harold Norse try to get a piece from William Burroughs for $500 — but now *City* was in the grip of the classic publishing double-bind: so often had Coppola been warned of Hinckle-the-vampire-to-millionaires, and so fed up had the continually rotating staff become at ratty last-minute scrambling, so spare had the budget become for outside writing, that the magazine began to strangle. And the more it strangled, the more writing had to be Hinckle's own stuff and relatively cheap service pieces.

The bottom line was that, in a weird glossy sense, *City* was bush, and it showed. For all its $45,000 *ne-plus-ultra* photo-typesetter and baby spotlights and extensive remodeling, the magazine was old fashioned — "curiously . . . more of the late Sixties than the time we live in now."

The guiding impulse at the magazine was still shoot-from-the-hip, make-a-splash gonzo journalism, hype, gloss.

A measure of *City's* dedication to the city, to the concept of a magazine of, by and for San Franciscans, is that, until dismissed as too risky for the moment, the hot plot at the magazine was to go national. Each week's flats were to be air-freighted to New York, the center of the universe, where a separate staff would put together a monthly from the best of the weekly issues. The magazine's idea of proclaiming its worth was to run house ads boasting that copies were being scalped in Greenwich Village for $25 to $50. However desperate the hunger for making it nationally, though, the magazine consistently ignored the only broad local issue of any national interest — the greening of the city — in its fixation with Going Bigtime.

There was never a particle of concrete daring at *City's* examination of the city; Hinckle invited Herb Caen to join the magazine in a campaign to remove or renovate the papier mache rocks near Seal Rock — "Let's make it a crusade" — and this was the limit. The sort of connected, articulated editorial writing that went beyond anecdote and high con was rare, and nowhere in the pages of *City* was there any hint that the editors did not believe Porsches would still be cruising the Playboy Club in 1990, and rubiose San Franciscans engaging in the most manly, human, and outright revolutionary activity — drinking — and the dark side of the city pounding on in its immemorial "Front Page" tradition.

Hinckle's friend "Artist Hobbs" drew laughable diagrams of houses of the future in one issue devoted to supposed counter-culture housing; *City* ran a joke feature on the ideal city car, the car of the future, and another on Rube Goldberg variations on the bicycle, but it seemed that all the probable futures for San Francisco made the magazine nervous, or bored, or irate. San Francisco was the place for a good meal, some good drinks, for observing the politicians who are, as an article of faith, fools and cheats. A magazine was for tossing out musty conspiracy theories and titillating readers with whatever kinky item turned up by deadline, and to hell with this tedious business of hick *neighborhoods* and utility rate hikes and the leasing of municipal garages. The jittery and one-sided feud with Caen went on, and went on because for all his supposed bourgeois skew he was *City's* precise competitor.

City never met the issue of what San Franciscans, good liberals all, were to do besides mourn JFK and drink one more and laugh about how hippies get herpes — the question of what has to be done about a city that is going to have to change radically, presumably informed by its press, or turn into a 1980 jungle of cabbies, derelicts and double-knit shysters steering zoning variances through City Hall. It failed to supply what is needed — some of the less glossy chores of journalism and a little less of the masturbatory idiocy about media personalities, old assassinations and the sort of ward-heeling politics that would be extinct, for all its boozy foot-on-the-rail nostalgia, if San Francisco had a few more unglamorous journalists.

What was happening was an object lesson: the people of San Francisco were witnessing, and causing, the success of a new kind of journalism and the failure of an old. Successful publications assumed San Franciscans would buy and read pedestrian prose on dull, vital issues, the whole predicated on the hope that people could still do something about their city.

In a backwards way, Coppola had been right when he said, in the first issue of the new *City*, that " 'things' were possible here; 'things' had started here that influenced the country." But a magazine flogged out as glossy product, a dinosaur of frivolity, endless bloviation and the sort of callous *chutzpah* that used to automatically make money is not one of those "things."

City as it willy-nilly mutated was an anachronism of the time when someone with money could either build a couple of apartment houses or start a magazine per formula, of the time when gas was 35¢ a gallon, of the time when all the liberal young men were scrambling like bastards for medical deferments and LBJ was showing his scar and lifting bassets by the ears.

Things aren't like that anymore. ■

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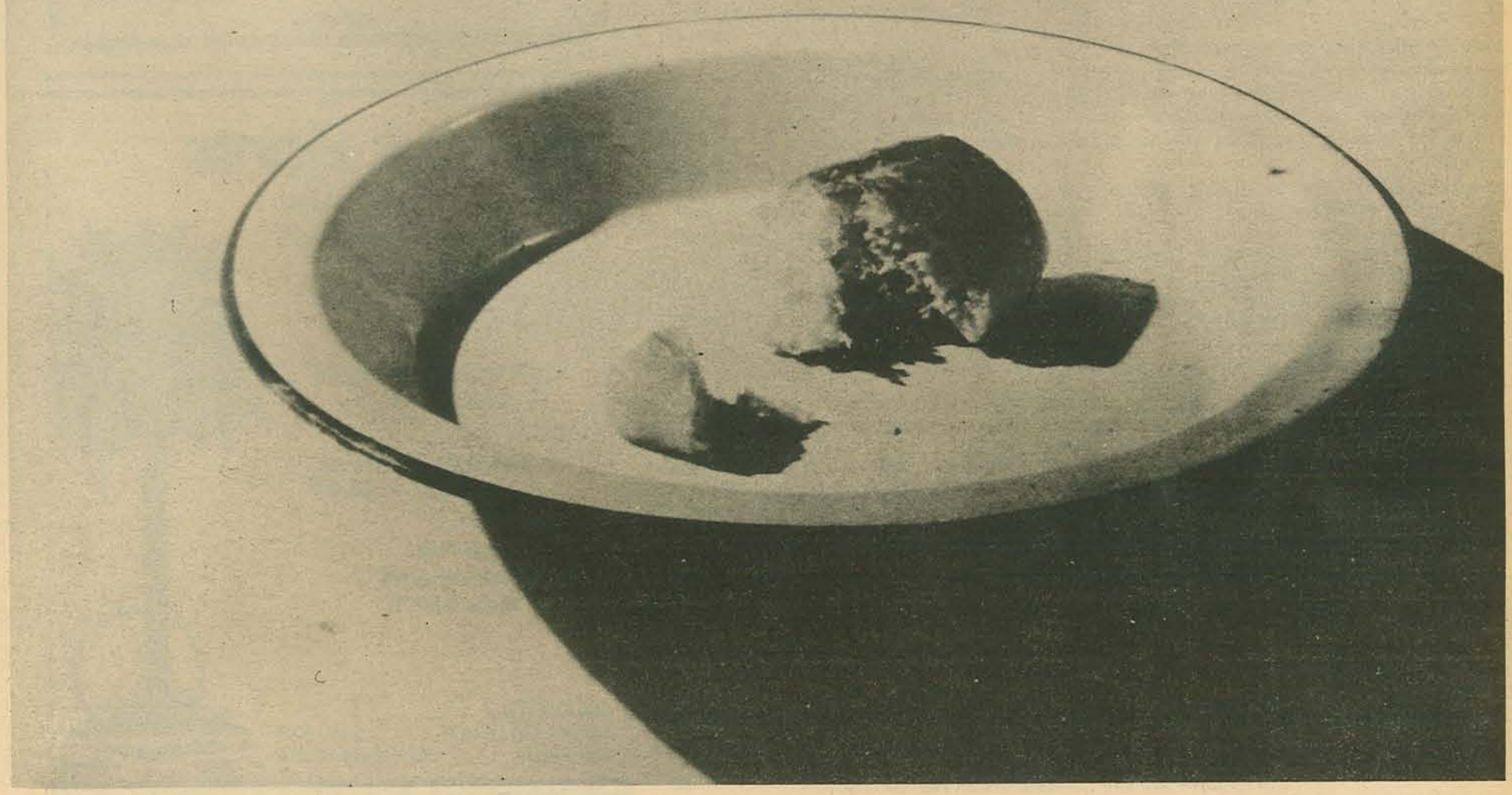
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Movies with a social conscience

Beyond Kung Fu and the Frito Bandito

By Michael Keating

They don't expect to win any Oscars. They're not going to cause Francis Ford Coppola to lose any sleep over box office receipts. Johnny Carson will probably never invite them to appear on the Tonight Show. But a small number of Bay Area filmmakers, Third World and white, are responding to the needs of politically aware Asian-American, black, Chicano and white audiences who find it increasingly difficult to relate to the mainstream images of the American filmmaking establishment. These audiences are looking for new, positive representations of their lives and struggles, not warmed-over presentations of Kung Fu, Stepin Fetchit or the Frito Bandito.

These filmmakers are imaginative, dedicated to their work and struggling to find the necessary resources to create new images in the form of film, which is an expensive undertaking in terms of both money and personal commitment. If movies are, as one academic definition has it, attempts to make the dramatic real, the social/political films discussed here might be called attempts to make the real dramatic. Here are four examples.

Curtiss Choy and Chris Chow

Curtiss Choy and Chris Chow know Chinatown. Not the Chinatown of Grant Avenue, but the Chinatown of Dupont Guy, which means Dupont Street in Cantonese. It's the original name of Chinatown's main drag, changed by the city fathers to Grant Avenue after the 1906 earthquake. The people of Grant Avenue who stayed still call it Dupont Guy.

Dupont Guy is also the name of a film produced and distributed by Chonk Moonhunter Productions. Chonk is the term Choy and Chow use to describe that which is Chinese-American as opposed to that which is Chinese — a distinction that white America is often reluctant to make. Moonhunter comes from the tale of the Iron Moonhunter, a legendary railroad that Chinese laborers built out of scrap iron and steel from the transcontinental railroad. Their film, *Dupont Guy*, is an exploration of the Chonk culture that lies beneath the surface of the Grant Avenue glitter.

Choy and Chow are the overseers of Chonk Moonhunter Productions. Both have backgrounds in the media. Choy was formerly a news cameraman who once roamed the streets of San Francisco with a news team from New York's WNEW in search of the Zebra killers. Chow had the distinction of being the first Asian-American news reporter hired by a major San Francisco television station (KPIX). Now they work together, focusing on a new set of images, Chonk images.

"Most white Americans don't recognize a group of people known as Asian-Americans," says Chow. "They recognize Orientals or China-Chinese. Furthermore, they don't see Asian-Americans as oppressed people in the same way they see Chicanos or blacks as oppressed people."

Choy adds, "We want to challenge those images and values which subjugate Asian America. The political and business interests in Chinatown, however, want to keep the old values and stereotypes because it's comfortable, because it keeps the tourists coming to Chinatown."

Dupont Guy is subtitled "The Schiz of Grant Avenue." According to the filmmakers, schizophrenia is the modus operandi of much of Chinese-American culture. On one hand, Chinese-Americans have to deal with the images of Charlie Chan and Suzie Wong served up by the prevailing white culture. On the other hand, every Chonk carries around another set of images from birth. These images are the type that find their expression in the work of Choy and Chow: images of the past, of the immigrant laborers coming into the city via Angel Island headed for the gold camps or the railroad hiring halls, of scores of Chinese working men wandering through the early Chinatown ghetto, alone and disenfranchised because US Immigration thought it best to keep their wives and families out.

We also see images of the present in *Dupont Guy*. A Chinatown kid living in a Chinatown housing project talks about owning cars and stereos and making it: "Like you know, kiss up to them, see." And always images of the old people, those scores who represent the real history of Chinatown.

Film, for Choy and Chow, is a way of documenting the hidden Chinatown. "History books are just abstractions," Choy explains. "We want to find people who have stories to tell. We want to appreciate our old people before they die. For Chinese-Americans to understand their history is for them to understand the reality of America. Let's face it, *Flower Drum Song* has nothing to do with reality."



Josh Hanig (left) and Will Roberts, makers of "Men's Lives"

A few Bay Area filmmakers, Third World and white, are trying to create new images of people's lives.

Francisco X. Camplis

"I was very awakened by the films coming out of Cuba and Latin America," says Francisco X. Camplis. "Their techniques and way of telling stories are very familiar to me as a Latino."

Camplis was born and raised in San Francisco. "I've only been to Mexico once," he confides. But as a 41-year-old Mexican-American, Francisco feels quite apart from the mainstream "Anglo" culture. His identification both as a person and as a filmmaker is with his community, La Raza. As a filmmaker, he wishes most of all to communicate with these people.

In his film *Los Desarraigados* ("The Uprooted"), Camplis chronicles the life of a Chicano woman factory worker. It is a vignette about the working conditions and lifestyles of Chicano laborers. It is also the story of a raid that US Immigration officials make on the factory. The work is fiction, but as Camplis points out, it's "very real."

"People in our community live under constant threat of deportation," he says. "It tears right into the guts of our family and social life."

Unlike *Dupont Guy*, *Los Desarraigados* is a dramatic film, not a documentary, but in many ways it tries to do the same thing: construct a new set of images for the Latino community to respond to. Not the images of "Viva Zapata" or "Pepe," but images of the daily struggles of a people forced to live in fear on land their ancestors settled, only to be forced to capitulate that land as soon as Uncle Sam realized the value of Pacifc ports. As Camplis points out, "California and the Southwest were — and to many still are — part of Mexico."

Besides making dramatic pieces, Camplis would like to make films about various aspects of Mexican and Native American culture and history. One possibility he mentions is a film about pre-Columbian history. Such films, he says, "would expand the dimensions" of his consciousness and that of his community.

Camplis is now working on an advanced degree in film at Stanford. He also works at an office job in San Francisco to support his family in Daly City. Like most Third World filmmakers, he has to pay all the costs of producing and distributing his films.

Resolution Films:

Redevelopment: A Marxist Analysis, by Resolution Films, is not the product of one person, or even two, but rather the work of scores of people, common people with a common vision: the right to community self-determination.

In a publicity release, Resolution describes the film as "the result of a three year collaboration between the Resolution Film Group and a number of community groups struggling to save their homes and neighborhoods from 'urban renewal.' In San Francisco, as in most other cities, 'urban renewal' means destroying minority and working-class neighborhoods and building lucrative luxury developments, and as usual, the key government people have been bought and paid for by the big developers."

One unique thing about *Redevelopment* is the way it was made. Instead of having one small group of people roam around the city doing all the shooting, teams of community sympathizers trained by the Resolution Film Group filmed the segments relevant to their own neighborhoods. One of the highlights for me in the movie was an interview with Mayor Alioto on a BART train. "You're too pretty to be a socialist," he told the woman interviewer.

Resolution Films operates as a working collective. "We have no stars here," one member noted. Operating out of a small studio on Natoma Street, Resolution is a group of men and women, white and Third World people, who see themselves as "cultural workers" dedicated to analyzing and informing the American people about the realities of corporate capitalism and the effects of the existing economic system on minority and working-class people.

Resolution Films started in 1972 as an outgrowth of American Documentary Films, a distributor of radical documentaries that flourished in the late Sixties. Resolution functions as a collective using

continued next page



PHOTOS BY CHARLY FRANKLIN

Chris Chow (left) and Curtiss Choy on Dupont Guy



PHOTO BY RICK GROSSE

Francisco X. Camplis at home

continued from previous page

pooled resources and talent, with a little help from places like the Vanguard Foundation. It employs video tape extensively as well as film (almost all of *Redevelopment* is a kine — film shot off a television monitor that's playing preproduced video tapes). Distribution is handled by Newsreel, which is actually a sister company to Resolution, since their personnel tend to overlap. Resolution is planning films on unemployment and multi-national corporations.

Will Roberts and Josh Hanig

The American film industry has long been a major instrument in creating images and attitudes that have reappeared in the cultural life of the people. Whether it's in the form of a hairstyle, a particular way to hold a cigarette, a racial stereotype or the right way to handle a "broad," these images foster attitudes and suggest patterns of behavior. Perhaps the most recalcitrant of these images is that of the "Real Man," an image of blood and guts and sperm and muscle, of never feeling, never trusting and by all means never emoting except in violent rages or drunken hilarity.

However, this media package has another side, namely the world of real men — men who work, create, succeed and fail. It's a fragile world of real feelings and honest searching, and two young filmmakers, Will Roberts and Josh Hanig, have tried to illuminate it in their film *Men's Lives*.

"We wanted to do this film because the women's movement had made conditions ripe for a film about men," says Hanig. "The other side of the coin hadn't been explored at all."

As they see it, the concept of "masculinity" has as many political and social implications as psychosexual ones. As Roberts points out, "We are first and foremost political filmmakers, and it would be pretty difficult to separate our politics from what you might call our art."

Hanig and Roberts are currently in the process of establishing themselves in the Bay Area. They're originally from the Midwest, where *Men's Lives* was shot, and both are communications graduates from Antioch College in Ohio. As they see their work, they are creating "organizing tools" for groups and individuals to use as focal points for discussion and action. They have voluntarily removed themselves from the filmmaking establishment and thus share the same problems as the Choy and Chow, Camplis and the rest: where to get money and how to distribute their films. They consider themselves fortunate to belong to a distribution cooperative called New Day Films, which was founded in 1972 by a group of feminist film makers on the East Coast. New Day is unique in the film distribution world in that it takes no money from the filmmakers, running instead on only the efforts of its members. On the problem of finding money to make films, Will offers one observation: "You have to learn to live with debts." □

If you would like to see any of the films discussed in this article or talk with the filmmakers, contact:

Dupont Guy: The Schiz of Grant Avenue. Chonk Moonhunter Productions, 1477 Washington, SF 94109; 441-2939. **Los Desarraigados.** Coatlicue Productions, 501 Hanover, Daly City 94014; 586-0435 or 285-6847. **Redevelopment: A Marxist Analysis.** Resolution Films, 630 Natoma, SF 94101; 621-6191. **Men's Lives.** New Day Films, 660 York, SF 94110; 647-7770.

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Surf Theatre: 15 years on

By Larry Peitzman

Woody Allen once described revival houses — or, as they are sometimes called, art houses— as "little, tiny theatres where they just show foreign movies, and they display paintings in the lobby, and they serve pre-Columbian coffee, and all the ushers are there on Fulbrights — you know, to study. When I was a kid," he adds, "we used to go to the movies on Saturday afternoon, and we'd follow the bouncing ball and sing 'By the Sea' or 'Take Me Out to the Ball Game.' At the art movie theatres, you see a group of fanatic, hard-core intellectuals — bearded, silver-earrings, leotards — and they're watching the bouncing ball and singing Gregorian chants."

Art houses are by definition supposed to be devoted to art, to revivals of great films, the very opposite of those big commercial theaters where they play the hottest Hollywood trash just to pack 'em in and move the popcorn. But revival theaters have to do business too, and this is a fact of life of which Mel Novikoff is very aware.

Novikoff is owner of the Surf Theatre at 46th Avenue and Irving in SF, the oldest and most successful revival house in the Bay Area, which on March 17 passed its 15th anniversary as a "repertory cinema" under Novikoff's management. Novikoff is so attuned to commercial considerations that he will not celebrate his theatre's 15th anniversary until April 28, when Ingmar Bergman's new film, *Face to Face*, will open its "exclusive northern California" engagement at the Surf.

Novikoff got his introduction to revival cinema in the late Fifties by working at the Berkeley Cinema Guild and Studio on Telegraph Avenue, when he was a graduate student at UC. Pauline Kael worked there too, Novikoff reports, first removing gum from the bottoms of seats and later writing some enormously popular program notes. After trying unsuccessfully to open his own theater in Berkeley, Novikoff bought the Surf in San Francisco's Sunset district.

At the time, the Surf was a neighborhood theater in an ethnic neighborhood, and when Novikoff opened with the then voguish Soviet film, *The Cranes Are Flying*, and Eisenstein's classic *Potemkin*, he wasn't surprised when "a lot of Russians showed up."

In the beginning Novikoff played it safe. He ran programs that were guaranteed to draw in the older, ethnic audiences (mainly sentimental German and Russian films). These he mixed with second runs of recent art house hits like *The Virgin Spring* and certifiable classics like *Children of Paradise*.

Younger audiences, though, were drawn to the films of the New Wave, which was then at its crest — Godard's *Breathless*, Resnais's *Hiroshima, Mon Amour*, Chabrol's *Les Bonnes*

continued on page 15

★ ★

You oughta be in movies

How to become an extra in San Francisco

By K. A. Maszka

It's you and the tube settled down for a long Thursday Night at the Movies. Robert Redford as the cinematic "Candidate" is addressing a crowd gathered at the Hyatt Regency. The wide-angle lens pans across the enrapt audience. And there's your neighbor Charlie in the midst of some 500 other blinked-by, blurred bodies.

How did Charlie get to join the ranks of movie extras — those "atmosphere people who dress the set," as Jean Hughes, assistant executive secretary of the Screen Extras Guild, describes them?

In San Francisco the chances of becoming an extra are neglible unless you belong to the Screen Extras Guild. Under the terms of the SEG contract, the first 75 persons in a union-made movie crowd scene must be registered union extras; after that the producer has the option to hire nonunion people. According to Hughes, seven major films were shot entirely or partially on location in SF during 1975. Of these, only one — "Farewell to Manzanar," a made-for-TV production — required crowd scenes large enough to employ nonunion people.

To become a registered union extra, Hughes explained, you must be registered with a recognized agent. In SF, the three SEG-affiliated agents are the Brebner Agency (1615 Polk, 771-3488), the Demeter Agency (2087 Union, 567-5226) and the Grimme Agency (41 Grant, 392-9175). (The first two, incidentally, are owned and operated by women.)

"Agents are arms of the producers," Hughes said. "The agency is paid by the producer, and in return the producer expects the agency to maintain and supply a viable talent pool. For example, if the producer wants 40-year-old ladies, the agency has to have a sufficient number of women in that category to fill the producer's needs."

Cliff Reed, head of casting at Grimme Agency, explained the process of registering with that agency, beginning with an appointment: "At that time we ask the applicant to bring in any kind of photographs, including snaps and candids, he might have — we don't expect someone starting out in the business to have an extensive amount of professional photographs. From the photos we can figure out the person's age range and categorize him in an age bracket — say, 25 to 35. Then during the interview we put him on video tape to get a camera age. Print age is not necessarily the same as camera age."

At Grimme, the would-be extra is also given a voice-level test and interviewed about his acting experience — if any. "If we like what we see we put him in the registered file," said Reed. "Then when we get a crowd scene casting call, we first go through the union file. If we still need people, we then go through the registered file."

The Brebner Agency handles the extra casting for "The Streets of San Francisco," which constitutes "the bulk of extra work in the city," according to Jean Hughes. Anne Brebner, the head of the agency, explained that once you've been used as an extra in a film you have 30 days to join the union, after which you're guaranteed $47.50 for each day you work.

If you're a nonunion extra, your pay is likely to be a lot less — maybe just the privilege of seeing yourself flicker by on the big screen. When "The Entertainer," a movie for TV, was filmed recently in Santa Cruz, hundreds of nonunion extras got complimentary passes to the amusement park where the scenes were shot. Other forms of compensation include passes to the picture when it's released or charitable donations when clubs or organizations fill in as extras en masse.

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The Mitchell Brothers get lots of ideas from applicants' 'specialties.'

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However, it's possible to make a fair amount of money as a movie extra if you are willing to let the audience see a lot more of you. Bill Boyer, script writer and public relations person for the Mitchell Brothers, said, "Most of the people that we pay, we expect a little sex or nudity out of them." The Mitchell Brothers have been producing porno films in SF since 1969. Extras in their 1975 production of *Sodom and Gomorrah* were paid $75 a day. Leading roles ("We expect more sweat out of them," said Boyer) received $300 a day.

When the Brothers, who are nonunion, cast a film, they run ads in the daily and local college newspapers. Marilyn Chambers answered one of these ads and became the Ivory Snow queen of the shiver screen. Applicants are given forms to list their age, height, weight, chest, hips, hat size, glove size ("In case we need to get a costume," Boyer explained). Then follows a checklist of pastimes they're willing to agree to: bisexual, anal, S & M, bondage, WS ("water sports") and specialty (you fill in the blank on this one). Lots of ideas for out-of-the-ordinary sex scenes result from this last category, Boyer said. The interviewer then takes two Polaroid snapshots of the hardcore hopeful — one mug and one full-length frontal nude shot — and the camera decides. "Some people are star quality," Boyer noted. "Some are extras." ■



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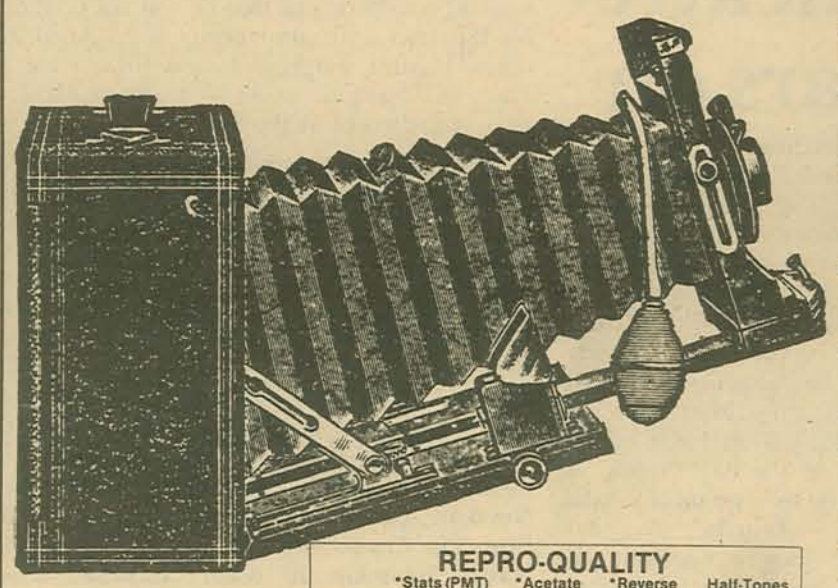
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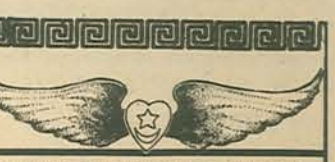
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Entertainment

continued from page 13

Femmes — and Novikoff's audience began to shift. Novikoff becomes almost misty-eyed when he talks about changes in the Surf's clientele: how the audiences in the middle Sixties became "more political"; how the Surf's staff, mostly students from San Francisco State, moved leftward, too, giving benefits for the civil rights groups, hiring a bus and taking off for Mississippi as a part of the "Books for Selma" drive; how the Beatles came in, with the Surf, and Novikoff played third and fourth runs of *A Hard Day's Night* and *Help!*, staying open all night to accommodate the crowds; how the galvanized antiwar audience turned on to Godard's political films and then off to Godard's polemical ones.

Through all this the Surf was gathering larger and larger audiences, and eventually Novikoff was able to gain entree to the first-run distributors. The Surf's brochure for Fall 1967 bills three northern California premieres: Joseph Losey's *King and Country*, Peter Watkins's *The War Game* and Pasolini's *The Gospel According to St. Matthew*.

Gradually the premieres took up more and more of the Surf's schedule. Novikoff took over the Clay Theatre on Fillmore Street, which became his "premiere" house, and later, he opened the Lumiere on California Street. In the past year or so, Novikoff's theaters have held premiere engagements of Fellini's *Amarcord*, Resnais's *Stavisky*, Bergman's *The Magic Flute* and Wertmuller's *Swept Away*. Right now, all three of his theaters are showing major first runs — Wertmuller's *Seven Beauties* at the Clay, Truffaut's *The Story of Adele H.* at the Surf and Joan Micklin Silver's *Hester Street* at the Lumiere — and there are more to come.

Listening to Novikoff talk about his theaters today is like listening to my Uncle Al talk about the auto parts business, with all due respect to both Novikoff and my late uncle. "I had *Adele H.* at the Clay on an eight-week contract," Novikoff told me, "but then the distributor came to me with *Seven Beauties* — we'd done great business with Wertmuller's *Swept Away*" — he explained how, given the size of the population, *Swept Away* had done better business in San Francisco than anywhere else in the country — "and I couldn't turn it down.

"The distributor of the Truffaut film graciously agreed to have it switched to the Surf for the remainder of its run, which is very unusual. But then we're going to be putting the new Bergman film in at the Surf in April, and that's a problem because we were supposed to premiere Wertmuller's *All Screwed Up* at the Surf. Maybe at the Lumiere." But *Hester Street* is at the Lumiere, I reminded him. What will he do if Carol Kane wins an Oscar? Novikoff shrugged: "I need one more screen."

Novikoff has put up for "small" films, though, and is rightfully proud of the tremendous success he had with Makavajev's *Sweet Movie* (first week gross in New York: $3,000; first week at the Lumiere: $7,500), with Alain Tanner's elegant, precise love story, *The Middle of the World*, with the Finnish film, *Earth is a Sinful Song*.

He's also rightfully proud of the Surf's popular "Summer Festival," in which the programs change every other day. The variety of programming in the Summer Festival is a wonder — last year for instance, Novikoff's programs included *Ninotchka* and *The Thin Man*, *Sunrise* and *The Blue Angel*, *Birth of a Nation* and *King and Country*, *Sherlock Junior* and *Seven Chances*, *The Battle of Algiers* and *The Dutchman*. In many ways, the Summer Festival *is* the Surf, but lately it has begun to seem more and more like a vestige of some half-forgotten past. Because of all the first-run activity at the Surf Theatres, the Summer Festival has been put off until fall this year, and Novikoff seems pretty tentative about that.

The costs of rotating programs on a regular basis are very high, he explains. Most film prints aren't available on the Coast, you have to ship them to and from New York, often air express both ways; rentals may be the same whether you play a film for a day or a week; there is also the expense of acquiring additional posters, stills, trailers for a repertory program.

"I love repertory," Novikoff insists. "I can't wait to get back to it. I'm even thinking of acquiring another theater just to have a screen for repertory." And he means it, he really means it. I respect the man's sincerity almost as much as I respect his success, but when I hear Mel Novikoff talk about the costs of running a repertory theater, I can't help remembering my Uncle Al lamenting, "The freight charges are killing me, *killing* me." □

★ ★

Porn 'n' popcorn

The remarkable rise of softcore sex

By Zena Jones

For many of us, the question of what really went on *Behind the Green Door* and *Inside Marilyn Chambers* will forever go unanswered, because although we've always wanted to know, we've also been terribly afraid to ask. Besides, pornography seems to have found its place in the so-called "adult theaters" that stud Market Street and the Tenderloin and which, when they refer to the gross, are not necessarily discussing the take.

But recent years have seen the evolution of a strange hybrid known as softcore pornography, and it's tame enough to be shown in your local neighborhood movie house (though you may have to "call theater for title"). Softcore has quite a lot of dialog (most of it terrible), lots of nudity (mostly from the back), and little, if any, sex. It's also safe to say that whatever is used for shock effect often has nothing to do with the plot.

Hardcore, on the other hand, has little or no dialog and obviously doesn't rely on four-letter words to shock. Instead it focuses entirely on nudity, heavily overhung with frontal shots; the sex is totally no-holds-barred explicit.

One example of the X-rated softcore films that have been showing at neighborhood theaters lately is *The Naughty Victorians*. Based on the underground sex classic *A Man with a Maid*, its thrust seems to be that S&M can be fun, especially if you're strapping. But although there's a laughably Titillating Willow score by Sir Arthur Sullivan, the dialog and phony-sounding English accents are so bad they completely negate any eroticism the sex scenes might have had.

Then there's *Inserts*, which features a has-been 1930s film director reduced to making porno films in his living room, based apparently on the premise that pornography begins at home. There's a plot of sorts, and some of the dialog isn't too bad, but what few sexual scenes there are look so obviously simulated or are so coyly done they're a complete turn-off.



Stephen Davies falls prey to Veronica Cartwright's come-hither look in "Inserts."

At the bottom of the barrel is *The First Nudie Musical*, whose talents are on a par with a high-school commencement exercise. Its dubious double claim to fame is that the performers wear no clothes and the dialog is among the most dreadful ever devised.

What these neighborhood flicks have in common is that they're cheats, insipid counterfeits of their hardcore counterparts, and what you get for your $3.50 admission tab is a completely mongrelized product with bad acting, worse plot, atrocious dialog and very little sex.

Barely worth it, is it? ■

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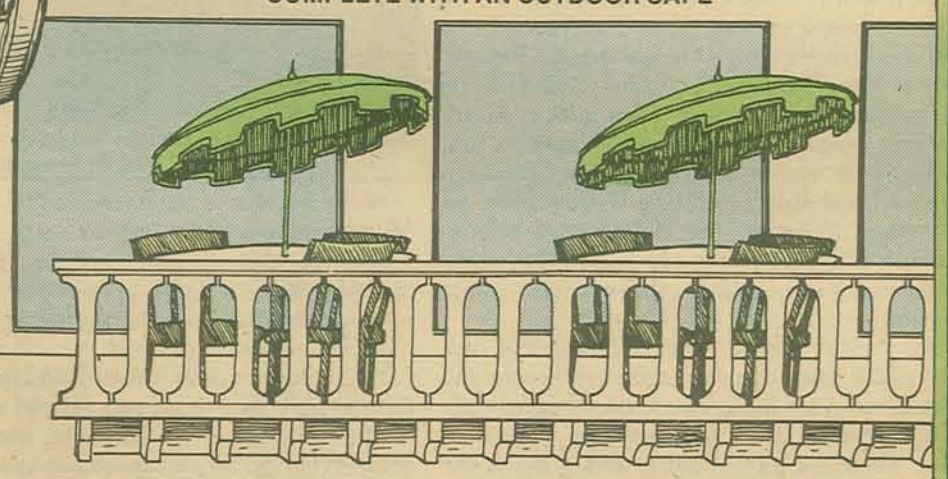
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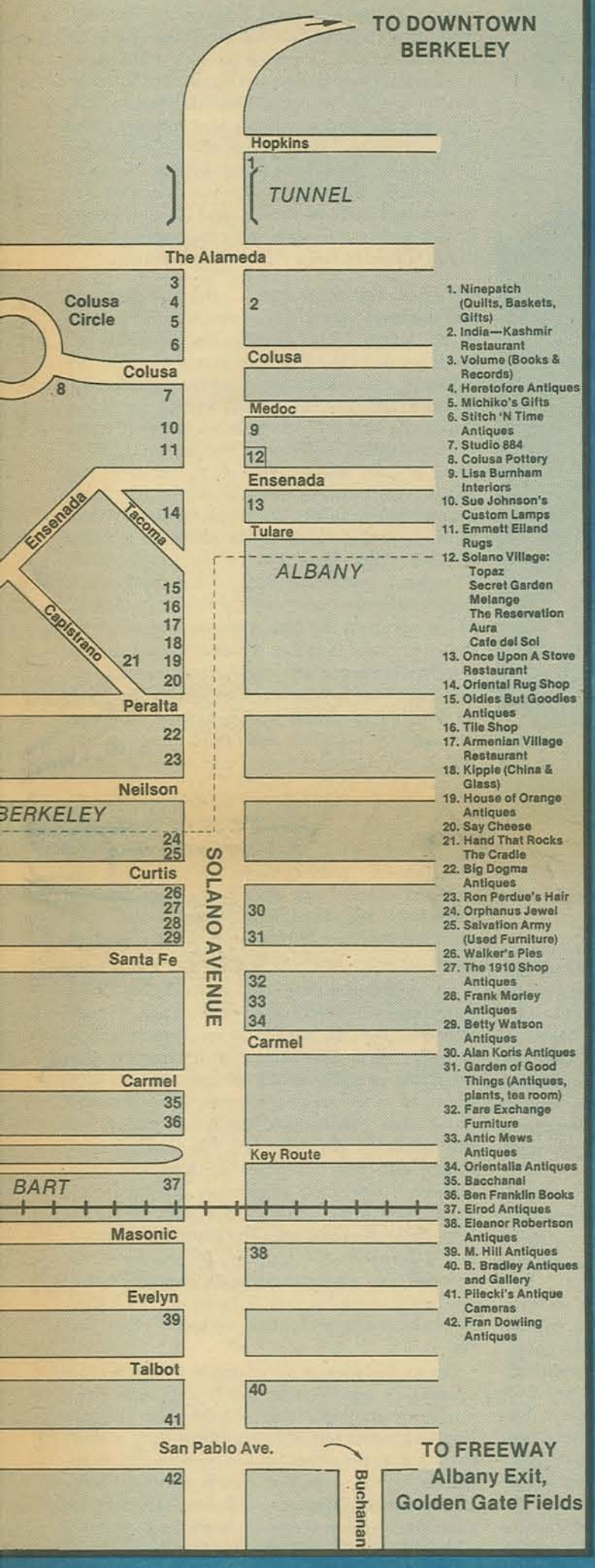




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MOVIES/LARRY PEITZMAN

A reckless masterpiece

Lina Wertmuller's 'Seven Beauties'



Giancarlo Giannini as Pasqualino

Seven Beauties, written and directed by Lina Wertmuller, with Giancarlo Giannini. Clay Theatre, Fillmore near Clay, SF.

There are two schools of thought on Lina Wertmuller's *Seven Beauties*, which, perhaps symbolically, are represented on the Pro side by John Simon of *New York*, that brash, slick, muckraking, hit-em-with-everything, upstart magazine, and on the Con side by Pauline Kael of the *New Yorker*, that polished, sleek, traditional, just-the-facts-please, respectable magazine. Simon calls *Seven Beauties* a "masterpiece." Kael calls it "a grotesque vaudeville show."

Simon says of Wertmuller that she "amazingly blends great force with something that, even if it is not exactly delicacy and finesse, is still a mischievous piquancy, a penetrating slyness that borders on a kind of refinement." Kael writes: "Despite the clamor of politics in Wertmuller's movies, her basic pitch is to popular prejudice Wertmuller runs with the pack." The remarkable thing about these seemingly irreconcilable positions is that they are both correct: Lina Wertmuller makes crude, vulgar movies beautifully, and her newest, her "masterpiece," *Seven Beauties*, is the ultimate paradox, at once her most vulgar and most beautiful work.

"Seven Beauties" is the nickname of Pasqualino Frafuso, a small-time Italian hood, so named because he lives with his mother and seven homely sisters, one of whom, Concettina, has become a whore. The film tells, in jumbled time sequence, how Pasqualino kills a local Mafia chief who has "corrupted" Concettina; how he attempts to cover up his crime by hacking the Mafioso's corpse into pieces and packing it off in three different bags of luggage to three different cities in the north of Italy; how he is nabbed for the crime and tried; how he gets off with a light sentence by pleading insanity; how he is committed to a mental institution where he rapes one of the women patients; how he joins Mussolini's army to escape permanent confinement in the asylum; how he deserts from the army and is captured by the Nazis; how he is sent to a concentration camp, where he contrives to survive by "seducing" the grossly fat woman commandant and ultimately by killing one of his fellow prisoners on the Nazis' instructions.

Pasqualino is a survivor. He lives through commitment to prison, commitment to an insane asylum, commitment to a concentration camp. He comes through it all, this worst of all possible worlds, but like a perverse Candide he learns nothing. In the end, when he returns to Italy after the Second World War to find that all of his sisters have become whores, Pasqualino is hollowed out. His experiences have drained his spirit, but nothing new has seeped in. He is a dead-eyed survivor.

Wertmuller has stated that audiences should despise Pasqualino, and Giancarlo Giannini, who plays the role, has described the character in these terms: "Pasqualino is a vital man, a man desperate to live at all cost. But if a man has to live as Pasqualino has decided to live, then he was born a monster and ends up worse than a monster." But if Pasqualino is a monster, Wertmuller and Giannini put him across as an adorable monster. Wertmuller has drawn the role with broad cartoon strokes, and Giannini plays it with such exuberance and eye-popping energy that it's hard to resist Pasqualino's charm.

Two of the characters — the commandant and the local Mafia boss — describe Pasqualino as a "worm," and Wertmuller probably intends for us to think of him as a worm, but her instincts as a filmmaker lead her in other directions. Wertmuller is by nature an entertainer; she wants to dazzle us, wants every frame of every film to overflow. Actors in Wertmuller's films always shout, gesticulate, move at top speed. Wertmuller's camera swirls; her background music swells. In *Seven Beauties*, Wertmuller's sound track starts off with a bitter cabaret song, then moves on to Wagner's "Traume" and "The Ride of the Valkyries," then to marches and love themes. John Simon, in his paean to the film, goes on and on about the richness of detail in *Seven Beauties*, but he never examines where those details came from. For example, he discusses at length the scene in which Pasqualino makes love to the commandant in her office and points out especially the way Wertmuller cross-cuts between shots of a portrait of Hitler, which hangs on one wall of the office, symbolizing "stern disapproval," and a Bronzino oil called "Cupid and Venus," which sits at the base of the opposite wall, symbolizing an "icily obscene sexual act." The contrast is clever, but what the hell is a museum piece like the Bronzino doing in the commandant's office? Wertmuller doesn't explain, but it creates a brilliant effect.

Seven Beauties only works if you don't think much about it. Wertmuller's effects are . . . well, effective, but she sacrifices sense to sensation at every turn. She brings on a character, an anarchist prisoner in the concentration camp, to make what appears to be the director's point: that civilization, the social order, has produced the depravity of the concentration camp, and only in chaos is there salvation. However, she then dispatches the anarchist to his death by having him leap suicidally into a pile of excrement. The gesture is startling, but it happens too quickly, before we've developed any understanding of the anarchist's character, and his words have no resonance: he makes his speech, then his splash, then he's off.

Seven Beauties is an example of intellectual *cinema du zap*. Wertmuller hits us with ideas, one after another; each grander than the last, but they're not rooted to anything; they're there for display, for effect. In *Seven Beauties*, Wertmuller works over our minds the way some action movie directors — Robert Aldrich, for example, or Don Siegel — work us over for a physical effect, and the results are literally stunning. Wertmuller grabs our attention and doesn't let go.

Still, the sheer voluptuousness and audacity of her filmmaking is a wonder, and though her flirtation with ideas is hardly what one would call a personal vision, it has its own kind of intellectual integrity. Wertmuller will undermine any intellectual position for a dramatic effect. As a result, her films are ideologically confused — it's impossible to tell where Wertmuller really stands, because she doesn't stand anywhere except under the bright lights of the center ring. We are left at the end of a Wertmuller film with our beliefs, whatever they are, corroded. In its own way, Wertmuller's engulfing showmanship is liberating, and the total recklessness of her filmmaking a kind of purity. ■

Into the coocoo's nest

A gastronomic tour of four local Caribbean restaurants

Connie's, 1907 Fillmore (near Bush), SF, 563-8755. Wed., Thurs., Sun. 5-10 pm; Fri., Sat. 5-11 pm.
Cuba Restaurant, 2886 16th St. (near South Van Ness), SF, 864-9871. Fri.-Wed. noon-10 pm.
Fruitilandia, 3077 24th St. (near Folsom), SF, 824-9751. Mon.-Sat. 9:30 am-8 pm.
El Buen Borincana, 3016 24th St. (near Harrison), SF, no phone. Daily 10 am-10 pm.

There is no fog, I am told, in the Caribbean. There is, however, Caribbean food to be found in the fog of San Francisco. Actually, "Caribbean" cuisine is one of those broad sobriquets that don't quite make it. San Francisco is the home of four such restaurants: two Cuban, one Puerto Rican and one West Indian. These three variations have about as much to do with each other as the McCoys and the Hatfields. Don't expect the warm breezes of the Devil's Triangle to blow over you when you sample their dishes — some are balmy, some kick like an autumn hurricane, others taste like the tar pits of Trinidad. Amazingly, they struggle along with almost no semblance of native ingredients. But they're all cheap (sort of) and all an alternative to the endless enchilada syndrome.

Connie's is another one of those little restaurants that try but don't quite score a hit. Almost, but not quite. On the positive side, there's a thick air of funk about the place — the paint job is beautifully botchy; Connie is always in the kitchen, stirring up something or other; and the food is pretty interestin'. But this just isn't the sort of restaurant I expect to leave feeling hungry — as I have three times. One of the reasons I don't expect to be famished is that Connie is a big woman — I mean a big woman — and it's not just her bones. I, on the other hand, tip the scales at a paltry 150 pounds, and expected to be stuffed to bursting by Connie's bounty rather than wandering out into the Fillmore Street night to catch a doughnut at the corner.

Connie's West Indian dinners (which cost, for the most part, just under $5) start with soup, usually a Creolish tomato concoction, a bit overcooked and a little short on spices. Then comes an undistinguished green salad and some of Connie's homemade bread — usually coconut loaf or honey wheat bread. After this, the entree, a choice of some eight dishes. Though I've never had the curried goat, I like the coocoo with fish — coocoo is an African mixture of okra and cornmeal; and I don't half mind the curried beef with eggplant. What set me grumbling into my grits was the Caribbean chicken with rice and congo beans. The Caribbean chicken is better described as Caribbean bones — my chicken shards looked as if they had seen many a soup before being picked by me. With a tab coming to nearly $9 per person after wine, tax and tip, those chicken bones began to look like culinary voodoo.

The Cuba Restaurant, however, on the edge of the Mission's warehouse district, is hard to leave feeling anything but stuffed. Not only is the food plentiful, it's good. The Cuba weaves a web about you as you sit at a plasticized table with place mats under the plastic, with a thick forest of plastic plants, black-and-white jungle wallpaper and heavy pachanga music pounding from the bar. Is it kitsch? Of course it is, including a small box with a kiddie cartoon show within (five minutes for 25¢). It's also empty a lot of the time, which may reflect on the size of the Cuban population in San Francisco, or the boondock location of the restaurant. It's certainly not the food that's keeping the customers away.

There are hors d'oeuvres (called *bocaditos*) of Cuban pork tamales (95¢) and *escabeche* ($2.75), a sort of pickled sea bass akin to *ceviche*. Whole meals can be made of the soups, especially the good *sopa de los 7 mares* ($3.75), a large bowl of clams, shrimp, crab, squid and various unidentifiable fish in broth. And since the theme here is very definitely fish, the *mariscos* include such succulents as *pescado entomatada* ($4.50), a sea bass in fried tomatoes and white wine; *congrejos enchilada* ($5.50), crab meat in tomato sauce; and a very fine *camarones enchilada* ($4.95), lots of fat shrimp in a thick spicy tomato sauce. Although the dinners come with sides of rice, beans and excellent homemade sweet rolls, I like to order one of the extra charge house specialties — either *platanos maduro* (85¢), fried, ripe bananas; *yucca* (80¢), a boiled, starchy tuber; or *tostones* (80¢), fried, green plantains. And the *flan* (85¢) goes great with the Cuba's very strong coffee.



PHOTO BY ROSE SKYTTA

Connie of Connie's Restaurant

On the other side of the Cuban centavo there's Fruitilandia, more a snack bar than a restaurant. A giant cutout clown on one side of the restaurant points you in, which is appropriate since this is a pretty funny place. Inside, the decor runs from Cuban flags against a background of stained-glass contact paper to posters of the chateau at Chenonceau (France, not Cuba) and bunches of bananas ripening in the front window. The Cuban sandwich is a disaster here — some bad pieces of pork, beef, processed cheese and mayo between two pieces of bread that appear to have been baked and then sat on or pressed between telephone books: an all-around flat sandwich.

The shakes (*batidos*), on the other hand, are a hands-down hit. For 85¢ you get a choice of plantain, papaya, mamey, tamarind, guanabana, cantaloupe, chirimolla, coconut, pineapple, cherry, vanilla, chocolate, mango, flour (that's what the menu says) or a combo of banana and papaya, mixed with ice and milk and zoomed to a froth in a blender. I could drink them all day, but don't dare — the door's not wide enough to get me out after a day of mango batidos.

Finally, there's El Buen Borincana, the only Puerto Rican restaurant in town. Well, not quite a restaurant, really, more of a neighborhood social club for the Mission's Puerto Rican population — if anything, the hangers-about seem distinctively amused by the presence of curious customers. They have good reason to be — Puerto Rican food is very much an acquired taste, running through the very exotic world of *cuchifritos* (loosely translated "fried pork things").

After a long (45-minute) wait — during which I played game after tedious game on a pair of 10¢ flipperless pinball machines and traded smiles with the owners' children who emerged from the kitchen bearing heaping plates of rice, beans and meat for their suppers — my cuchifritos arrived. A cross-section of Puerto Rican cooking, this meal entailed a *pastelillo* (35¢), an oily flat turnover with a thin crust covered with air bubbles; a *relleno* (30¢), an orange knishlike thing, colored by cumin and cornflower and sort of mushy; a *bacalaito* (25¢), another orange cornmeal ball, filled with salty codfish; and an *alcapurria* (30¢), a nasty little flat thing, something like a hockey puck in shape and taste, made of yucca and filled with chopped meat.

Obviously, this competitor to the burrito, dim sum, piroshki and knish is not quite to my taste, perhaps because it's too greasy or weirdly spiced. But I'd like to try it again, perhaps bend it a little to my tasty leanings. Maybe a little ketchup or some Big Mac secret sauce . . . ■

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MUSIC/ALAN LEWIS

A whiter shade of soul

Boz Scaggs's 'Silk Degrees'

To look at the barrage of records coming out of the Bay Area in recent weeks, you'd never know there was a vinyl shortage. A few of the more notable offerings:

BOZ SCAGGS: SILK DEGREES (Columbia PC 33920). Never let it be said there are no white people who can sing soul music. In fact, there are three: Van Morrison, Phoebe Snow and Boz Scaggs.

Scaggs's latest album is a transitional work. In his earlier work, Scaggs tended to be openly derivative — of Van Morrison on *My Time*, for example, or of Al Green on *Slow Dancer*. That's not a criticism, simply an observation. Any good artist begins by imitating his influences, getting a feel for the moves and the nuances. Only after he has mastered other people's styles does he begin to forge them into a style of his own. It's who the artist chooses to imitate, how well he imitates them and how he integrates and interprets their styles that determine how successful his own style is.

On *Silk Degrees*, Scaggs refers back to and integrates the three distinct phases of his musical development — the Texas funk of his work with the Steve Miller Band and his early solo albums, the churning, gritty rhythm & blues of *My Time* and the velvety, stylized soul of *Slow Dancer*. He combines a lot of Van Morrison and Al Green, a little bit of Mick Jagger and Ray Charles and a trace of Stevie Wonder and the Four Tops, and out of all that his own unique style begins to emerge.

Silk Degrees isn't as consistently strong as either *My Time* or *Slow Dancer*, but there are some very strong individual cuts. The best is "Lowdown," a very funky soul tune built, Herbie Hancock-style, on a single electronic riff repeated throughout. Scaggs's taut, restrained vocal, working against the ceaseless momentum of the instrumental track, creates a sense of dramatic tension that is sustained from the first note to the last.

Almost as strong are "Lido Shuffle" and "Georgia," both hard-driving R&B tunes that recall the highest points on *My Time*. The major disappointments on the album are the mellow tunes that close each side — "Harbor Lights" on side one and "We're All Alone" on side two. After the relentless power of every other cut on each side, the gentle letdown is welcome, but neither cut is in the same league with ballads Scaggs has done in the past, like "Might Have to Cry" and "Old Time Lovin' " on *My Time*. "Harbor Lights" is nicely performed, but that doesn't hide the fact that it's a sappy, uninspired composition. "We're All Alone" uses a cliched melody that would be more at home over the credits of a 1969 Significance movie; on the positive side, it has a gentle, soothing flow to it, not unlike the Beatles' classic closing, "Good Night."

Even where Scaggs's material is less than inspired, the production (by Joe Wissert), the arrangements (by David Paich) and the performances are excellent. String sections and female backup choruses, which can be deadlier than plutonium, are both used to great advantage. The sound throughout is elegant yet at the same time clean and tight, thanks in no small part to the work of Jeff Porcaro, probably the crispest, most economical drummer in all of rock.

PABLO CRUISE: LIFELINE (A&M SP4575). When I saw *Lifeline*, my first impression was that it was too much too soon, releasing a second Pablo Cruise album a scant six months after the band's debut album. When I listened to it, though, I changed my mind. *Lifeline* is another solid collection of bright, medium-hard rock 'n' roll played with the same infectious enthusiasm that makes this East Bay quartet such a popular club attraction. Their music sounds a lot like Chicago without the horns; David Jenkins's heavily chorded guitar provides the power and Cory Lerios's swelling acoustic piano work provides the texture. There are a few mediocre compositions on the album, but they're all on side two, sandwiched between two great tunes, "Zero to Sixty in Five" and "Good Ship Pablo Cruise." The former is this album's equivalent to "Ocean Breeze" on their debut record, a long instrumental tapestry that starts sweet and simple and just keeps getting richer and more powerful. The latter is a bouncy Caribbean tune that leaves you feeling good about the whole album.

JOAN BAEZ: FROM EVERY STAGE (A&M SP3704). This two-record set constitutes the Compleat Joan Baez. Virtually every style she's ever worked in during her long career is represented here. There are traditional folksongs like "Amazing Grace," "Swing Low Sweet Chariot" and "Ain't Gonna Let Nobody Turn Me Around," all of them sung a capella, which may be Baez's strongest suit. There are no fewer than five Dylan tunes, from "Blowin' in the Wind" to "Forever Young." There are political polemics. There are nasty cracks about Henry Kissinger and Indira Gandhi. There are Sixties chestnuts like "Stewball" and Wobbly classics like "Joe Hill."

The first two sides feature Baez and her guitar, while the last two use a soft, acoustic-sounding backup band. The band is almost always deep in the background, which, considering the quality of Baez's voice, is where it ought to be — though it might be nice to hear her let loose with a little rock 'n' roll just once.

KGB (MCA 2166). One of these days, Michael Bloomfield just might find a band he's comfortable with. But don't count on it.

In the Sixties it was not uncommon for knowledgeable people to consider Bloomfield the greatest guitarist in rock. That was probably an overstatement, but he was arguably the finest blues guitarist of the Caucasian persuasion. And he was successful as well — a long stretch with the original Butterfield Blues Band, memorable session work with Dylan and a series of popular "supersession" albums with Al Kooper and Stephen Stills. Since then, though, it's been all downhill. And his current band, KGB — actually his latest former band, since he's already quit — is about as downhill as you can get.

KGB is Waste elevated to an art form. Here we have a superlative blues guitarist, one of the great power drummers (Carmine Appice), a speedy and supple bass player (Rick Grech) and a perfectly competent singer (Ray Kennedy) and keyboard player (Barry Goldberg). So you might expect some sweet, funky blues, right? Nope. Or spirited heavy metal? Huh-uh. KGB has one tolerable song, "Let Me Love You," on which Bloomfield is allowed to play a little bit of guitar. The rest of the material runs the gamut from tedious to tiresome. Not since the last Electric Flag reunion album, which Bloomfield and Goldberg also played on, have so many dreary, faceless, whitewashed rhythm & blues tunes been put between two pieces of cardboard. In fact, the cardboard is a lot tastier than the music. Go hear Bloomfield play the blues at the Old Waldorf and forget about this album.



KGB: Ray Kennedy, Carmine Appice, Barry Goldberg, Mike Bloomfield, Rick Grech

THEATER/IRENE OPPENHEIM

A crossword puzzle in motion

'Equal Time'

Margaret Jenkins Dance Company, Fri. and Sat. through April 3. 2005 Bryant, SF, 8:30 pm. Adm. $2.50 gen., $2 student. Plus one performance April 15, Hearst Gym, Rm. 230, UC Campus, Berkeley. 8 pm. Adm. $2.50 gen., $2 student. Info: 648-5278.

"Dance accomplishes itself," maintains modern dance choreographer Alwin Nikolais firmly, if obscurely, in an article in the Winter 1971 issue of Dance Perspectives. Nikolais was speaking specifically of his own abstract dance creations, pieces in which he ignores psychologically laden Greek myths, refuses to illustrate Shakespeare and is persistently uninterested in the anthropomorphic qualities of swans. But his remark could also apply to the dances of the young local choreographer Margaret Jenkins, particularly to her new, splendidly ambitious work, *Equal Time*.

Equal Time is a long (it runs well over an hour) and amazingly complex piece, set for ten dancers — seven women and three men — all dressed in gray unitards slashed with muted streaks of color. Although the work manages to remain almost continually intriguing, it's hellishly difficult to describe, primarily because the elements Jenkins works with are nonlinear. There's no narrative progression or dramatic denouments; rather the dance is like a pulsing, thematic crossword puzzle. In a spirit of playful exploration, Jenkins invents movement problems and then suggests solutions. And puzzlelike, the various parts of the dance interconnect, ultimately creating an inherent emotional logic of their own.

Collaborating with poet Michael Palmer and using a fine original score by Jon Gibson, Jenkins begins the piece with her dancers doing identical ensemble movements. Gibson's music, here composed of what sounds like cymbals, drums and piano, sets a throbbing beat and curiously joyous mood. Both the opening music and movements are returned at various times throughout the evening, providing the work with a pleasurably cohesive texture.

After this upbeat beginning, the dance continues in sections. The performers, in different numerical combinations, sometimes move in silence broken only by their breathing or footwork on the floor. At other points, Gibson's score consists of metronomic clicks or a swath of subtle background noises (one section sounds almost like the hum of a jungle village), while in the final portions of the work the dancers are accompanied by the arhythmical noodling of a saxophone.

Although there's a minimal amount of improvisation ("dancers can extend phrases," say the program notes), movement patterns for the most part are firmly set. Spatially the stage empties and fills, a process that has a rhythmical quality of its own. Sexual relationships are explored: in one bit two couples are on stage, one pair frenetically grappling with each other in a grim, panting duet, as the other two serenely investigate shifts of weight and balance. At times the women or men introspectively dance alone. There are humorous moments and surprising leaps and catches. Movement motifs (such as a one-legged jump with the other foot making quick fluttering punctuations) are repeated by different dancers, with the effect feeling like a musical melody that travels from instrument to instrument in an orchestra.

In one jarring section the dancers speak, their comments primarily referring to the process involved in the creation of the dance itself. "You want me down or up?" says one performer in a rehearsed bit of patter (the words didn't change in the two times I saw the work). Another chants, "It's hard because it's hard," while a third coyly inquires, "Can you show me how to get there?" Later the dancers begin to laugh — an irritating laughter that lacks emotional motivation. Neither the speaking nor laughing segments are very successful; as devices they seem cloying and inappropriate.

Equal Time has other problems as well. The work is too long, spreading itself just a few minutes beyond Jenkins's inventive control, while the space in her Bryant Street studio (which Jenkins is rapidly outgrowing) doesn't allow for perspective. This well-danced, satisfying and enormously impressive work would benefit conceptually if the audience were not just a few feet from the performance.



Margaret Jenkins Dance Company

Jenkins has divided her six-week spring season into two programs. *Equal Time* plays on Saturdays (April 3 will be the final Bryant Street performance), while Fridays have been taken up with two examples of "structured improvisation." In Friday's first number, *Story*, poet Michael Palmer reads us (on tape) fragments from his not very profound journal, while the performers respond independently to the sound or content of the words. In the second work, *Lapinsky*, Jenkins's dancer Helen Dannenberg breathlessly tells us about her bunions, her dog and her pet turtle. Although the performers seems to be having scads of fun, for me the indulgent Friday event is dominated by uninteresting movement and verbal twaddle.

On Sunday afternoons Jenkins has been holding a highly successful series of free gatherings in which various aspects of modern dance are demonstrated and explained. The last of these will be at 2 pm, Sun. April 4, at 2005 Bryant Street.

Short Takes

Well, the **American Ballet Theater** has come and gone. Their repertoire is now so large and varied this company often has a weary vaudeville feel: on one program, the fairy sylphids of *La Sylphide* tread close on the heels of ABT's curtsy to decadence, a ballet version of Genet's *The Maids*. Missing some of their superstars — Nureyev, Gregory and Gelsey Kirkland (Kirkland, injured, returned to New York after the first week of performances) — the company lacked some of its advertised dazzle. Natalia Makarova, however, danced wonderfully and with heroic frequency.

For me the high points were a first chance to see Fokine's *Petrouchka* (disappointing), Jerome Robbins's *Les Noces* (magnificent) and Twyla Tharp's *Push Comes to Shove* (a delightfully clever concoction that's essentially a sassy showpiece for Mikhail Baryshnikov).

And on the **Bicentennial Theater Project** front: At final count, 800 local actors auditioned for approximately a dozen available roles. In addition to coordinator Arnold Weinstein, the project now has two directors, Lee D. Sankowich and John Henry Doyle, of the Grassroots Experience Theater Company. The first show is scheduled to begin previews on April 21, with an official opening on April 27 at ACT's Marines' Memorial Theater.

Eureka! Two new bookstores for the stagestruck have opened recently in SF, specializing in works on the performing arts: Castro Drama Books, 3886 17th St., 431-1154; and Limelight, 1803 Market, 864-2265. ■

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EVENTS
APRIL 1 THRU 11

by Nancy Dunn

POETRY

Charles Olson film premieres: ***Charles Olson in Gloucester*** and ***Charles Olson in Conversation with Ed Dorn*** 4/9, 8 pm, Hansen Fuller Gallery, 228 Grant Ave., SF, 469-2227, $5. Sponsored by SF State Poetry Center (members free).

Ed Dorn and Ed Sanders, 4/28, 8 pm, New College of California, 777 Valencia, SF, 469-2227, free.

Cody's: Gail Chugg, 4/7; Tom Raworth, 4/14; Eli LeLys and Jack Litweka, 4/21; benefit for Jungle Garden Press, 4/28, with Jana Harris and Susan Efros; all 8 pm, Telegraph/Haste, Berk., 845-7852, 75¢ donation.

Coffee Gallery: George Tsongas, 4/7; Deirdie Evans, 4/14; Kaye McDonough, 4/21; John Mueller, 4/28; 9:30 pm, 1357 Grant, SF, 362-9369.

Intersection: Al Robles and Max Schwartz, 4/5; benefit for Tin Tan magazine, 4/6, with Alejandro Murguia and others; Marie Henry and Ronda Slater, 4/12; Mitsou Imada and Hiroshi Kashiwagi, 4/13; Lee Balan, Paul Mariah and Ray Rice, 4/19; Julia Voss, 4/20; Judith Johnson Sherwin and Frances Mayes, 4/26; prose by Shiga Naoya, 4/27, read in Japanese by Allen Say and in English by David Meltzer; 8:30 pm, 756 Union, SF, 397-6061, $1 donation.

La Salamandra: James Dallesandro and Jimmy Lyons, 4/5; Charles Potts, Paul Vane and Druid, 4/12; David Shaddock Experience and Jim Ryan, 4/19; Chris Hewitt and Robin Rule, 4/26; 8 pm, plus open reading at 9:30 pm, 2516 Telegraph, Berk., 841-9070.

La Val's: workshop format open readings, Tues., 8 pm, 1834 Euclid, Berk., 848-2517, sponsored by the Bay Area Poets Coalition.

Owl and Monkey: Steve Vincent and Larry Felson, 4/7; Sari and Nancy Richardson, 4/14; Lynn Lonidier and Allie Light, 4/21; 8:30 pm, 9th Ave./Irving, SF, 664-9892.

Poetalk: Mary Webb, 4/1; John Mathias, 4/8; Sharon Skolnick, 4/15; David Benedetti, 4/22; Tom Plante, 4/29; 8 pm, Cody's Bookstore, Telegraph/Haste, Berk., 845-7852.

Pyramid: Ragge Rastaman and Really Rastawoman, 4/1; Diane Turtney, 4/8; Freedom, 4/15; Renee LeBallister, 4/22; Matthew McKay, 4/29; 9:30 pm, open reading at 8:30 pm, 104 Columbus/Jackson, SF, free.

Sacred Grounds: poetry Wed., 8:30 pm, 2095 Hayes/Cole, SF, 387-3859.

SF Museum Poets Theater: Robert Duncan, Madeline Gleason and James Broughton, 4/1; Basil Bunting, 4/29; 8 pm, 4th floor, Van Ness/McAllister, SF, 863-8800, $2/$1.50 srs., students.

SF State Poetry Center: Daniel Langton and Richard Duerdon, 4/7; Mei Berssenbrugge and Leslie Marmon Silko, 4/21; 3 pm, Barbary Coast Room, Student Union Bldg., SF State, 19th Ave./Holloway, SF, 469-2227, free.

UC Berkeley: Diane di Prima, 4/15; Ed Dorn, 4/21; both 8 pm, 145 Dwinelle Hall, on the campus, Berk., 642-2561, free.

MOVIES

MINI-REVIEWS

The Adventure of Sherlock Holmes' Smarter Brother
Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marty Feldman as a man with a "photographic memory" for conversations, and Madeline Kahn as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of ***A Masked Ball.*** Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Parkway II, Oakl.; UA IV, Berk.) —L.P.

Barry Lyndon
Stanley Kubrick's film, based on a novel by William Makepeace Thackeray, is really *too* beautiful—so carefully composed and textured and colored that its beauty becomes banal. But Thackeray's tale of a rake's progress and subsequent undoing is entertaining pulp and survives even Kubrick's mighty effort to crush all the life out of it. Perhaps Bruce Springsteen can explain why this $15 million soap opera merited a Time cover story. (Northpoint, SF, UA II, Berk.) —L.P.

Bobbie Jo and the Outlaw
In true "praise-the-Lord-and-pass-the-ammunition" tradition, director Mark Lester wants to make sure we don't forget his thief/mass killer, Lyle Wheeler, is played by former child evangelist Marjoe Gortner, so he gives him a moral streak that makes him do good things: like leaving $100 beneath the body of the man he's just killed so he can have a decent burial, or checking to see if the cop he's just run off the road and down a ravine is okay. And to keep things relevantly reverent, Lyle does an awful lot of quoting Billy the Kid and the Lord, in that order. Oh, and his C&W-music-loving girlfriend, Bobbie Jo (Lynda Carter), comes from a real religious background, so she never says anything stronger than "Christ!" "God!" or "Jesus!" when she's robbing a bank or mowing people down alongside her man. And don't forget that R.I.P. doesn't only mean Rest in Peace — it's also half of a six-letter word. (Plaza I, Daly City) —Z.J.

Gable and Lombard
Suggestion to director Sidney Furie: slice this turkey into approximately 3000 hourly segments, run it on television as ***Gable Lombard, Gable Lombard,*** and you've got a winner. Furie hasn't bothered to change the names and places to protect the innocent in this Gable fable because all of them are already dead. And since the entire film is fiction anyway, it doesn't really matter. James Brolin wears his Gable mannerisms as he wears his makeup — heavily — and Jill Clayburgh seems to be off somewhere else impersonating Jean Arthur. Some of the audience will say, "I thought it would never end," while others, more perceptive, will reply, "I thought it would never BEGIN!" It doesn't. (Ghirardelli, SF; Cinema One, Oakl.) —Z.J.

Hester Street
A story of Jewish immigrants on New York's Lower East Side at the turn of the century—a sort of continuation of ***Fiddler on the Roof,*** partly in accented English, partly in Yiddish with subtitles. Done in the muted texture and slow pace of a foreign film, ***Hester Street*** is at base an American story, and it touches on some basic American themes—the struggle of immigrant groups to assimilate, the pain of leaving old-country ties to come to a new society that thrives on rootlessness, tradition versus Americanization—and, within its limits, it has a largeness of spirit that American cinema seems almost to have lost. (Act II, Berk.; Lumiere, SF) —L.P.

The Killing of a Chinese Bookie
John Cassavetes obviously intended to combine elements of ***The Godfather*** and ***Chinatown*** but to use them "honestly," to tell the Truth about the Mafia and low life in L.A. It sounds good on paper, but Cassavetes's improvisational style, which is designed to clue us in on what's going on inside a character, is more suited to the psychological than the sociological, and it doesn't mesh with this externalized story about underworld subcultures. With Ben Gazzara, who deploys a whole arsenal of Actor's Studio mannerisms in an effort to create a character out of what is little more than a plot device. (Vogue, SF) —L.P.

Next Stop, Greenwich Village
Paul Mazursky's autobiographical film is an extended Jewish mother joke about a Brooklyn College graduate who, against his mother's wishes, moves to the Village to become an actor. Acting is the motif of this film. In scene after scene, one character or another stands up in a "real life" situation and performs. Mazursky's gentle comedies (***Bob & Carol & Ted & Alice, Blume in Love, Harry and Tonto***) have always been about characters searching for their true selves, but Mazursky brings to the surface here what was merely subtext in his earlier films. In this context, both Jewish mother and Jewish son become actors playing out their assigned roles, and if the mother's responses are sometimes hysterical, Mazursky doesn't let us forget that it's the son who's feeding her her lines. With Lenny Baker as the son and Shelley Winters as the mother. (Stage Door, SF) -L.P.

One Flew Over the Cuckoo's Nest
Jack Nicholson was born to play Ken Kesey's hero, Randle McMurphy, too sane and free-spirited for the system to control, and Louise Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, demythologized version of Kesey's famous novel. The strengths and flaws of the movie are basic to the material, and how you feel about the film really depends on how you feel about the novel. (Berkeley, Berk.; Regency I, SF) —L.P.

Robin and Marian
The scenery in this film is lovely, the cast (Audrey Hepburn, Sean Connery, Robert Shaw, Richard Harris and Nicol Williamson, to name but a few) illustrious, the costuming rich and varied — where, then, did it all go wrong? American expatriate director Richard Lester, who last year made ***Royal Flash,*** seems this year to have made Royal Hot Flash, since his Robin and Marian are certainly well into their Geritol years. Hepburn and Connery struggle valiantly with the lines given them in James ***(The Lion in Winter)*** Goldman's script, but Goldman no more understands them than Lester understands Goldman, and, to top it all off, the film was shot in 36 days — can you believe it? Unfortunately, yes. (Coronet, SF; Piedmont, Oakl.) —Z.J.

Seven Alone
In 1843 young John Sager, his six assorted siblings, two parents and a wagon train of extras headed west across the frontier to settle a homestead in Oregon, braving redskins, disease and various other predictable hazards along the way. Soon enough, Mom and Dad are dead and the seven little Sagers are on their own in the snow, still slogging west. Naturally they get there in the end, a little cold and worn-out but none the worse for wear. All of which goes to show that, in the family movie genre at least, truth can be stranger than fiction, but a lot less interesting. Rated G. (Granada, SF; Tanforan IV, San Bruno) —C.F.

Seven Beauties
Perhaps this film should be retitled ***The Seduction of You and Me-me,*** because director Lina Wertmuller has apparently been so swept away by acclaim that she has turned to the utterly outrageous and let the interpretations fall where they may. With studied grotesquerie she gives us comedy in the concentration camp, ribaldry in the rape scene and a pathetic, Chaplinesque anti-hero, Pasqualino (Giancarlo Giannini), who will worm his way out of any situation simply to survive. And this finally emerges as the main theme — survival, whatever the cost; but Wertmuller has juxtaposed such total polarities to illustrate her point that the horrifying incidents are robbed of weight or substance, so that in the end, like Pasqualino, they lack any meaning at all. (Act I, Berk.; Clay, SF) —Z.J.

The Story of Adele H.
Truffaut's newest film is so elegant and lucid that any attempt to explain it can only diminish its beauty. The film is broadly about a woman's obsession with the purity of her passion for a man, with the ***idea*** of her passion, but the "meaning" of the film is all there on the screen. With a remarkable 19-year-old actress named Isabelle Adjani as Adele Hugo, who was (almost incidentally) the daughter of Victor Hugo. (Elmwood, Berk.; Surf, SF) —L.P.

Taxi Driver
Every lead-in should have a hooker, and in this film she's 12½ years old and played with passionless aplomb by 13-year-old Jodie Foster. This part thriller, part psychological study is like a two-headed coin—each side may be masterfully minted, but the total is counterfeit. Robert de Niro gives a superlative under-the-skin, inside-the-head performance as a man almost totally alienated from society, but director Martin Scorcese has flawed his film with contradictions and a seeming inability to make up his mind as in the right ending—so he gives us three. Nevertheless, a gripping and disturbing analysis of mankind versus the filth and slime that constitute the very hard underbelly of urban life. (Albany, Albany; Cinema 21, SF) —Z.J.

Movie reviews by Chuck Fager, Zena Jones, Irene Oppenheim, Larry Peitzman and Merrill Shindler.

FIRST RUNS

Act I and II: I: ***Seven Beauties.*** II: ***Hester Street*** and ***Arthur and Lillie;*** 2121 Center, Berk., 548-7200.

Alameda: I: ***The Hiding Place*** thru 4/6; ***Jack and the Beanstalk*** and ***Golden Voyage of Sinbad*** from 4/7. II: ***Lies My Father Told Me*** thru 4/6; ***Lipstick*** from 4/7. III: ***Trackdown*** and ***Killer Elite*** thru 4/6; ***Lucky Lady*** from 4/7; 2317 Central, Alameda, 522-4433.

Albany Cinema: ***Taxi Driver;*** 1115 Solano, Albany, 524-5656.

Alexandria: ***Duchess and the Dirtwater Fox;*** Geary/18th Ave., SF, 752-5100.

Alhambra: I: ***Alice Doesn't Live Here Anymore*** and ***Prisoner of Second Avenue*** thru 4/1; ***Lipstick*** from 4/2. II: ***Play It Again, Sam*** and ***Harold and Maude*** thru 4/6; Polk/Green, SF, 775-5656.

Berkeley: ***One Flew Over the Cuckoo's Nest;*** Shattuck/Haste, Berk., 848-4300.

Bridge: ***Vincent, Francois, Paul and the Others*** thru 4/6; ***The River Niger*** from 4/7; Geary nr. Masonic, SF, 751-3212.

California: ***The Man Who Would Be King*** thru 4/6; Kittredge/Shattuck, Berk., 848-0620.

Cannery: ***I Will, I Will . . . for Now;*** Leavenworth/Beach, SF, 441-6800.

Cinema One: ***Gable and Lombard;*** 255 West MacArthur Blvd., Oakl., 653-0777.

Coliseum: ***Farewell My Lovely*** and ***Tamarind Seed*** thru 4/8; ***Family Plot*** from 4/9; Clement/9th Ave., SF, 221-8181.

Coronet: ***Robin and Marian;*** Geary/Arguello, SF, 752-4400.

Ghirardelli: ***Gable and Lombard;*** Beach/Polk, SF, 441-7088.

Granada: ***Seven Alone*** thru 4/6; ***The Three Musketeers*** and ***The Four Musketeers*** from 4/7; 4631 Mission, SF, 584-6850.

Larkin: call for info thru 4/6; ***The Most Important Thing . . . Love*** from 4/7; Larkin/O'Farrell, SF, 441-3742.

Metro I: ***Mean Streets*** thru 4/8; ***The Man Who Skied Down Mt. Everest*** from 4/9; Union/Webster, SF, 221-8181.

Metro II: ***King of Hearts*** thru 4/8; ***Mean Streets*** from 4/9; Union/Fillmore, SF, 931-7666.

New Mission: ***The Goodfather*** thru 4/6; 224 Grand View, SF, 647-1261.

North Point: ***Barry Lyndon*** thru 4/7; ***All the President's Men*** premiere 4/8 at 8:30 pm, $15, 431-9256, continues regular run from 4/9; Powell/Bay, SF, 989-6060.

Oaks: I: call for info. II: ***Play It Again Sam*** and ***Harold and Maude*** thru 4/6; 1875 Solano, Berk., 526-1836.

Parkway: I: ***Dog Day Afternoon*** and ***Drowning Pool*** thru 4/6. II: ***The Adventure of Sherlock Holmes' Smarter Brother*** and ***Alice Doesn't Live Here Anymore*** thru 4/6; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: ***Robin and Marian;*** 4186 Piedmont, Oakl., 654-2727.

Plaza: I: ***Bobbie Joe and the Outlaw*** thru 4/6; ***Bad News Bears*** from 4/7. II: ***Taxi Driver;*** Serramonte Plaza, Daly City, 756-3240.

Regency I: ***One Flew Over the Cuckoo's Nest;*** Van Ness/Sutter, SF, 673-7141.

Regency II: call for info; Sutter/Van Ness, SF, 776-5505.

Royal: ***The Life and Times of Scaramouche*** and ***And Now for Something Completely Different;*** Polk/California, SF, 474-2131.

St. Francis: I: ***Adios Amigos*** thru 4/6; ***The River Niger*** from 4/7. II: ***Trackdown*** thru 4/6; ***Leadbelly*** from 4/7; 965 Market, SF, 362-4822.

Serra: ***The Hindenburg*** and ***Give 'Em Hell, Harry*** thru 4/8; ***Family Plot*** from 4/9; 2710 Junipero Serra Blvd., Colma, 755-1455.

Serramonte Six: I: ***The Man Who Would Be King*** thru 4/1; ***Lipstick*** from 4/2. II: ***The Hiding Place*** thru 4/6. III: call for info. IV: call for info. V: call for info. VI: ***Dog Day Afternoon;*** 4915 Junipero Serra, Daly City, 756-6500.

Showcase Alameda: I: ***Harold and Maude*** and ***Play It Again, Sam*** thru 4/6; ***The Rattlers*** and ***It's Alive*** from 4/7. II: ***Dog Day Afternoon*** and ***Drowning Pool;*** 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: I: ***Special Section*** thru 4/8; ***All the President's Men*** from 4/9. II: ***Sandstone*** thru 4/8; ***All the President's Men*** from 4/9; Broadway/51st St., Oakl., 654-5505.

Stage Door: ***Next Stop, Greenwich Village;*** Mason/Geary, SF, 986-4767.

Stonestown Twin: I: ***Lies My Father Told Me*** and ***The Fortune*** thru 4/6; ***Jack and the Beanstalk*** from 4/7. II: ***The Sunshine Boys;*** behind the Emporium, Stonestown Mall, SF, 221-8181.

Strand: changes almost daily, call for info; 1127 Market, SF, 861-8234.

Tanforan Park: I: ***Trackdown*** and ***Killer Elite*** thru 4/6; ***The Three Musketeers*** and ***The Four Musketeers*** from 4/7. II: ***Dog Day Afternoon*** and ***Carnal Knowledge*** thru 4/8;



Julian Priester and Marine Intrusion play 4/5 at Keystone Korner, SF.

Ride a Wild Pony from 4/9. III: *No Deposit, No Return* thru 4/6; *Jack and the Beanstalk* from 4/7. IV: *Seven Alone* thru 4/6; *The Rattlers* from 4/7; Tanforan Park Shopping Center, El Camino Real/Sneath Lane, San Bruno, 588-0291.

UA Four: I: call for info thru 4/6; *Jack and the Beanstalk* from 4/7. II: *Barry Lyndon.* III: *King of Hearts* thru 4/6. IV: *The Adventure of Sherlock Holmes' Smarter Brother;* 2274 Shattuck Ave., Berk., 843-1487.

Vogue: *Killing of a Chinese Bookie* and *The King of Marvin Gardens* thru 4/6; Sacramento/Presidio, SF, 221-8181.

FOREIGN FILMS AND REVIVALS

Bishop's Coffeehouse: 15 shorts, 4/1, featuring Charlie Chaplin, Shirley Temple and others; 16 cartoons, 4/8, including Bugs Bunny, Betty Boop and others; 7:30 pm, 1437 Harrison, Oakl., 444-9805, 75¢/53¢ srs.

Blacks in Cinema, films and lecture series: *Cool World* and *Harlem Wednesday* 4/7, 7 pm, Laney College Forum, 10th St./Fallon, Oakl., 834-5740, free.

Bocce Cinema: Godard's *Breathless* 4/4; 8 and 10 pm; Rossellini's *Il Miracolo* 4/5, 8 and 9:15 pm; 1434 Grant, SF, 362-9145, $1 membership for four programs plus $1 per program.

Canyon Cinematheque: two new films by Bruce Conner, 4/1, 8:30 pm, *Take the 5:10 to Dreamland* and *Crossroads,* plus four others; SF Art Institute, 800 Chestnut, SF, 332-1514, $1.75.

Cento Cedar: *Design for Living* and *A Blonde Venus* thru 4/3; *City Streets* and *Scarlet Street* 4/4-7; *The Great McGonagall* from 4/8; 38 Cedar Lane/Larkin, SF, 776-8300, $3.

Clay: Wertmuller's *Seven Beauties;* 2261 Fillmore/Clay, SF, 346-1123, $3/$3.50 Fri.-Sat.

Elmwood: *The Story of Adele H.;* College/Ashby, Berk., 848-0931.

French Film Club: *Le Chat dans le Sac* (Cat in the Bag) 4/7, 8 pm, California Gallery, 2877 California, SF, 929-8511, or 346-2741, $1.50/$1 srs., students and Alliance Francaise members.

Gateway: *On the Town* and *Toast of New Orleans* thru 4/6; *Two Faced Woman* and *Libeled Lady* 4/7-13; 215 Jackson/Battery, SF, GA 1-3353, $3/$2 with discount card.

Kokusai: *Round Waste Land* and *Sword and Flower* thru 4/6; *Sanjuro* and *Zatoichi in Desperation* 4/7-13; 1700 Post, SF, 563-1400, $3.

Laney College: Kubrick's *2001: A Space Odyssey* 4/5, lecture at 7 pm, film afterwards, Laney College Theater, 10th St./Fallon, Oakl., 834-5740, free.

Latin American Film Survey: *La Cucaracha* 4/8, 7 pm, Hamilton Jr. High, 2101 35th Ave., Oakl., 834-5740, free.

Laughing Man Institute: *Stairway to the Mayan Gods* (on Joseph Campbell) and *Bushmen of the Kalahari* 4/2-5; *In Search of Ancient Astronauts* 4/9-12; 7 and 9:30 pm, 1443 Polk, SF, 673-7084, $1 donation.

Lumiere: Silver's *Hester Street* and the short *Arthur and Lillie;* 1572 California/Polk, SF, 885-3200, $3.

Midnight Movies: *Skidoo* 4/3; *Fantastic Planet* 4/10; midnight at the Presidio Theatre, 2340 Chestnut, SF, 921-2931, $1.75.

Pacific Film Archive: Pascal Aubier presents four of his short films 4/1, 7:30 pm; Shuji Terayama presents five of his experimental short films 4/1, 9:30 pm; three Fatty Arbuckle films, 4/2, Pascal Aubier presents his film *The Farewell Song* (Le Chant du Depart) 4/2, 7:30 and 9:45 pm; The Prisoner (episode 13), 4/2 at midnight and 4/4 at 3 pm, three by John Ford, 4/3, *Drums Along the Mohawk* at 11am and 5:20 pm, *Young Mr. Lincoln* at 1 and 7:15 pm and *The Grapes of Wrath* at 3 and 9:05 pm (first screening of each film free); animated films from France, 4/4, 4:30 and 8:10 pm; Tati's *Playtime* 4/4, 6:10 and 9:20 pm; two by Kenji Mizoguchi, 4/5, *The White Threads of the Waterfall* at 7:30 pm and *Naniwa Elegy* at 9:30 pm; two more by Mizoguchi, 4/6, *Tokyo March* at 7:30 pm and *The Arch* at 9:30 pm; two by Nelson Pereira Dos Santos, 4/7, in Wheeler Aud., *How Tasty Was My Little Frenchman* at 7:30 pm and *The Amulet of Ogum* at 9:30 pm (the director may be present at the screening); Hans Richter's *Rhythmus 21, Film Studie* and five others, 4/7, 7 pm; Bruce Conner's *Crossroads* and *Lovejoy's Nuclear War* 4/7, 9:15 pm; two by Nelson Pereira Dos Santos, 4/8, *Barren Lives* at 7:30 pm and *The Alienist* at 9:30 pm; two more by Dos Santos, 4/9, *Hunger for Love* at 7:15 pm and *Tatu Bola* at 9:15 pm; *The Prisoner* episode 14, 4/9 at midnight and 4/10 at 3 pm, Visconti's *Ossessione* 4/10 at 4:30, 7 and 10 pm; films on modern theatre series, 4/11, 2:30 pm, with *The Golden Age of Second Avenue* (introduced by R. G. Davis); Yiddish cinema, 4/11, 4:30 pm, with *Green Fields;* animation from Poland, 4/11 at 7 and 10:10 pm, including *Cages, Rondo* and others; *Samson* 4/11, 8 pm; all in the University Art Museum unless otherwise noted, Bancroft/College, Berk., 642-1124, first film $1.50/75¢ before 6 pm, each additional film 50¢.

SF Museum of Modern Art: Antonioni's *Il Grido* 4/2, 7:30 pm, $1.50/$1 srs., members and under 16; *The Silent Enemy* and the restored film by Edward S. Curtis, *In the Land of the War Canoes* 4/4, 2 pm, $1/75¢; Bunuel's *Death in This Garden* 4/6, 7:30 pm, $1.50/$1; Shirley MacLaine's *The Other Half of the Sky: A China Memoir* 4/9, 7:30 pm, $1.50/$1; King Vidor's *Billy the Kid* and the short *Filmmaker: King Vidor* 4/11, 2 pm, $1/75¢; 4th floor, Van Ness/McAllister, SF, 863-8800.

SF State: Frederick Wiseman's *High School* 4/1, 12:30 pm, conference room of the Student Union Bldg., free; *If . . .* 4/1, 4 and 7:30 pm, Barbary Coast Room, Student Union Bldg., $1; *Badlands* 4/2, 4 and 7:30 pm, Barbary Coast Room of the Student Union Bldg., $1; Hitchcock's *Notorious* 4/6, 4 pm, Student Union Bldg., free; *Walkabout* 4/8, 4 and 7:30 pm, Barbary Coast Room of the Student Union Bldg., $1; *Steelyard Blues* 4/9, 4 and 7:30 pm, Barbary Coast Room, $1; all on the campus, 19th Ave./Holloway, SF, 469-2442 or 469-2171.

Surf: *The Story of Adele H.* and *Amarcord;* 4510 Irving/46th Ave., SF, 664-6300, $3/$3.50 Fri.-Sat.

Times: *The Little Prince, The Seven Faces of Dr. Lao* and *The Point* 4/2-3; *My Name is Nobody* and *Mr. Ricco* 4/4; *Faces* and *Fortune in Men's Eyes* 4/5-7; *State of Siege* and *If . . .* 4/8-9; *Tales from the Crypt* and *The Legend of Hell House* 4/10-11; 1249 Stockton/Broadway, SF, 362-3770, $1/75¢ under 12.

UC Theatre: *Day for Night* and *8½* 4/1; *If . . .* and *O Lucky Man!* 4/2; *Carnal Knowledge* and *Five Easy Pieces* 4/3; *2001: A Space Odyssey* and *Dark Star* 4/4; *Jules and Jim* and *Black Orpheus* 4/5; *Beauty and the Beast* and *King Kong* 4/6; *Steppenwolf* and *Siddhartha* 4/7; *Lolita* and *Dr. Strangelove* 4/8; *The Ruling Class* and *The Wrong Box* 4/9; *Woodstock* and *Rainbow Bridge* 4/10; *Forbidden Planet* and *Time Machine* 4/11; 2035 University Ave./Shattuck, Berk., 843-6267, $2.

continued next page

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THEATER

OPENINGS

Fragments and Pieces
Opens 4/2, continues thru 5/1, Fri.-Sat. at 8 pm. At Bethany Church, 1268 Sanchez/Clipper, SF, 282-1533, $2.

Spiral Theater presents two experimental theater pieces: ***The Three Feathers,*** a work-in-progress based on a Grimm's fairy tale; and ***Mirror Images,*** verbal and nonverbal improvisations led by sound-text poet Toby Lurie.

Irma La Douce
Opens 4/1, continues thru 5/9, Thurs. and Sun. at 8 pm and Fri.-Sat. at 8:30 pm, Eureka Theatre, 16th St./Market, SF, 863-7133.

Margarite Monnot's musical fantasy about a French chanteuse, modeled on Edith Piaf. Presented by Eureka Theatre; directed by Chris Silva.

Teddy, in that Splendid Little War
4/4-7 at 8 pm, with matinees 4/4 and 7 at 3 pm. Zellerbach Aud., UC Berk., 642-2561, $7.50-$3.50/$6.50-$2.50 students.

This comedy by Jon Phillip Palmer (author of ***Trial of James McNeill Whistler***) chronicles the formation of Teddy Roosevelt's Rough Riders of the Spanish-American War. The play focuses on Roosevelt's clash with General Shafter (played by James Doohan — Scotty of Star Trek fame).

MINI-REVIEWS

Beach Blanket Babylon Goes Bananas
Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm. Club Fugazi, 678 Green, SF, 421-4222, $6-$5.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from ***Love Story*** under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Bullshot Crummond
Tues.-Fri., 8:30 pm; Sat., 8 and 10:30 pm; Sun., 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, $7-$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here—an uncommonly handsome hero (very well proportioned if you catch my drift); a dastardly villain of Teutonic origins; a wispy, blond, sweet young thing; thrills, chills and chases galore. And it all comes out in the wash at the edge-of-your-chair conclusion. —M.S.


Yuichira Miura, The Man Who Skied Down Everest.

Find Your Way Home
The Showcase, Thurs., Fri. and Sat. at 8:30 pm; Sun. at 7:30 pm on alternate weekends (4/1-4), 430 Mason, San Francisco, 421-5331.

This Tony-award-winning play is unusual, pernaps even unique. It's a soap opera about homosexual love. Of course, television isn't quite ready for this sort of material, but if it were, ***Find Your Way Home*** could be called ***As the Gay World Turns.*** Hokey and schmaltzy and cliched, John Hopkins's play does at least benefit from fine performances, especially Stephane Smith as Jackie Harrison. —A.D.

The Magic Hole in Space
Thru 4/10, Sat.-Sun., 8:30 pm, at the Academy of Ballet, 2121 Market nr. Church, SF, 387-3758, $2.50/$2 students.

This work, about several suicides who describe what preceded the act, is more an attempt at poetry than drama, as there is no plot and virtually no contact between the characters. As poetry, it ranges from pretentious verbiage to exquisitely evoked imagery. As drama, it is mostly monologue propelled by aimless movement onstage which led me to wish that the Magic Hole could be plugged up. —A.D.

Of Mice and Men
Thru 4/18, Tues.-Sat. at 8 pm and Sun. at 7 pm. 2980 College Ave., Berk., 845-4700, $5-$3.50.

Dependence and independence, dreams and reality, friendship and enmity are major themes in this sometimes mawkish, often powerfully emotional Steinbeck play about two itinerant farm workers, a half-witted giant and his manipulative friend, whose desire for several acres of their own is shattered by inevitable tragedy. Michael Leibert solidly directs an excellent cast, brilliantly led by Terry Wills as the giant. Despite a barren set and a few overlooked subtleties, the Berkeley Rep deserves considerable applause for what I believe is its best production of the season. —A.D.

Moonchildren
Thurs.-Sat. at 8:30 pm and Sun. at 8 pm, Open Theater, 441 Clement nr. 6th Ave., SF, 751-3089, $3/$2.50 srs., students.

The ***other*** "children of the Sixties" play in town, in which eight college kids crammed in a run-down apartment — the type with green walls, nail holes in the plaster and a grubby little refrigerator — make love rather than war, attend an occasional rally and end the semester with bad tastes in their mouths as their friendly landlord rips them off for the $50 security

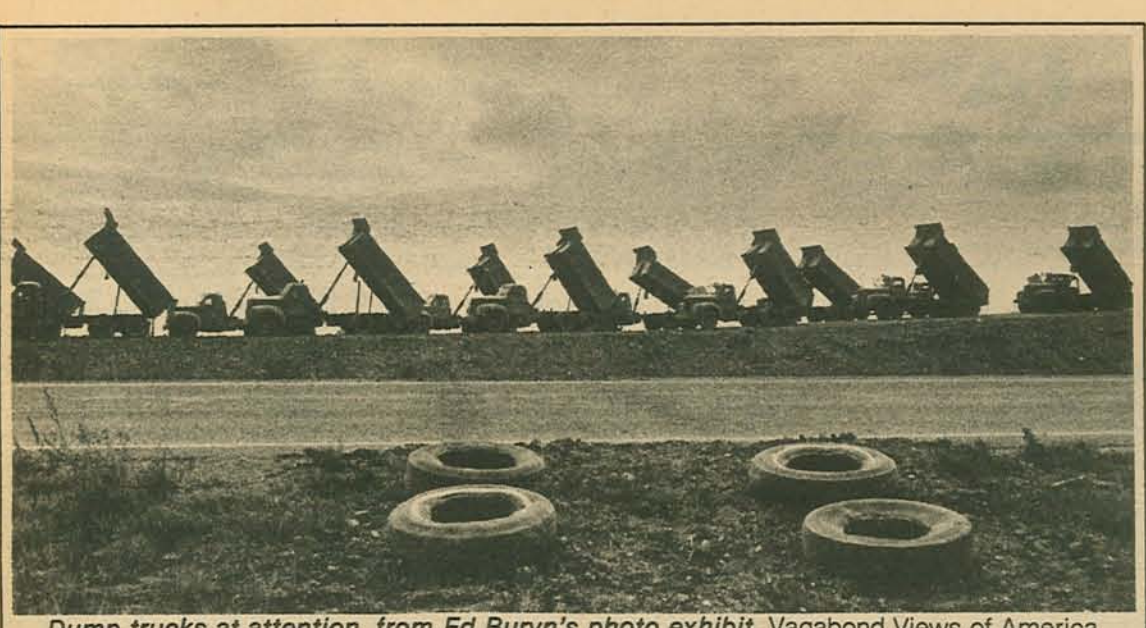
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Dump trucks at attention, from Ed Buryn's photo exhibit, Vagabond Views of America. *At the Noe Valley Library, April 2-July 4, 451 Jersey, SF, 285-2788.*

deposit. The title doesn't seem to have anything to do with the play, but the work's comic ironies and high spirits make it worth seeing. —F.F.

The Rivals

On alternate weekends, Thurs.-Fri. at 8:30 pm, Sat. at 2:30 and 8:30 pm and Sun. at 7:30 pm (4/9-11), at the Showcase, 430 Mason, SF, 421-5331, $7-$5.

Sheridan's brilliant satire on 18th century manners is an uproarious spoof of the tradition of romantic love purveyed by the popular novels of the time. The Actor's Ark Theatre's production features some handsome and accomplished young actors and has enough good moments to carry us through its few slack scenes, which painfully result from overdirection or overacting in the low comic interludes. —F.F.

The Rocky Horror Show

Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, at the Montgomery Playhouse, 622 Broadway, SF, 788-8282 or major ticket agencies, $8.50-$7.50.

A sodomite's delight — a campy, raunchy revue featuring a chorus line in black stockings and garter belts, a transvestite scientist from Transylvania who creates a male sex object a la Frankenstein, a rainy night, a haunted castle and a pair of innocent squares who are introduced to the joys of sex by Dr. Frank N. Furter. The whole thing makes you think of the Addams Family gone gay. The commentary is rather forced, and some of the lyrics are dumb, but the cast headed by David James as the mad transvestite really pour it on and the show takes off. —F.F.

Snoopy!!!

Tues.-Fri., 8:30 pm; Sat., 3 and 8:30 pm; Sun., 3 and 7:30 pm; Little Fox Theatre, 533 Pacific Ave., SF, 434-4738, $8.50-$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. Book, lyrics, acting and direction are technically flawless and often imaginative, all of which makes the play a big hit here and will no doubt do so when it opens in New York. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.D.

What Price Glory

Thru 4/3, Tues.-Sat. at 8 pm and Sun. at 7 pm, Old Town Theatre, 5o University Ave., Los Gatos, (408) 354-3939, $7-$3/$2.75 student rush.

Two professional soldiers swear, swive and storm their way from the Philippines to France in this 1924 drama about a detachment of marines in World War I. Kurtwood Smith and Dakin Matthews turn in fine performances as they carry their personal feud from beachhead to bistro, managing to keep the comic aspects up front while they salt their heroics with enough soldierly cynicism to keep the play from becoming a caricature of *The Marines Have Landed.* —F.F.

Theater reviews by Arthur Damond, Frederick Feied, Chuck Fager, Michael E. Miller and Irene Oppenheim.

CURRENT RUNS

ACT: Tennessee Williams's *This Is (An Entertainment)* 4/1 and 6 at 8:30 pm; Peter Shaffer's *Equus* 4/3, 5 and 8 at 8:30 pm and 4/3 and 10 at 2:30 pm; Shakespeare's *Taming of the Shrew* 4/3 and 9 at 9 pm; Henrik Ibsen's *Peer Gynt* 4/7, at 7:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, $9.50-$4.50.

Ain't I a Woman? mono-drama based on the life and words of Sojourner Truth, presented by Foothill College, 4/2-4, 8 pm, Foothill College Theater, on the campus in Los Altos Hills, 948-8590, $3/$2 students in advance.

Comings and Goings, by Megan Terry, a comic look at male/female love relationships, presented by the Theatre Project, 4/1-3, and 8-10, 8 pm, Intersection Theater, 756 Union, 397-6061, $2/$1.50 students.

Everyman, Medieval morality play, presented by Maenad Ensemble, thru 4/10, Fri.-Sat. at 8:30 pm, Church of the Advent, 261 Fell, SF, $2 donation.

Fever, a one-act play by Douglas Soesbe, presented by the Berkeley Stage Company, 4/7, 8 pm, Way Station 99, 1111 Addison, Berk., 548-4728, 99¢.

Good Food, a new play Lilitheatre, 4/2-3, 8:15 pm, Live Oak Theater, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, $2.50 donation.

Hogstale, original nonverbal theater presented by the Blake St. Hawkeyes, 4/9-10, 8:30 pm, New College of California, 777 Valencia, SF, $2 donation.

The Lover, by Harold Pinter, presented by the Pub Theatre, thru 4/10, Fri.-Sat., 8:30 pm, Gumption, 1563 Page, SF, 775-2021, $3/$2 students, srs.

The Woody Guthrie Story, a play with plenty of music, presented by the Busted, Disgusted and Can't Be Trusted Troupe, 4/2-3, 8 pm, Julian Theater, 953 De Haro/20th St., SF, $2.

The Yeomen of the Guard, Gilbert and Sullivan's operetta, presented by the Lamplighters, thru 4/3, Fri.-Sat. at 8:30 pm, Presentation Theater, Turk nr. Masonic, SF, 752-7755, $5.50-$4.50/$3-$2.50 srs., students.

MUSIC—DANCE

SF Symphony: Seiji Ozawa conducts with soprano Martina Arroyo, in a program of Schoenberg's ***Themes and Variations,*** Strauss's ***Four Last Songs*** and Bloch's ***America,*** 4/1 at 2 pm and 4/2 at 8:30 pm, at the SF Opera House and 4/3 at 8 pm at Flint Center, De Anza College in Cupertino; Ozawa conducts with cellist Mstislav in the musicians Pension Fund concert, 4/4, 7:30 pm; Ozawa conducts with pianist Murray Perahia, in a program of Haydn's ***Symphony No. 61,*** Chopin's ***Piano Concerto No. 1*** and Dvorak's ***Symphony No. 8 in G major,*** open rehearsal 4/7, 10 am, performances 4/7, 9-10 at 8:30 pm at the Opera House and 4/8 at 8 pm in Zellerbach Aud. on the UC Berk. campus; $11.50-$4.50, 431-5400.

Margaret Jenkins Dance Company Series, last weekend of performances: new works by Jenkins, 4/2, 8:30 pm, $2.50/$2 students; ***Equal Time*** by Michael Palmer and Jenkins, 4/3, 8:30 pm, $2.50/$2; new dance technique demonstration, 4/4, 2 pm, free; 2005 Bryant/18th St., SF, 648-5278.

Faculty dance program, 4/1-3, 8:30 pm, Wabe Theatre, Lone Mountain College, 2800 Turk, 752-7000, ext. 260, $2 donation.

Choir Festival, 4/1-4, 8 pm, performances by Glide Memorial Choir and Donell Hickman and the SF Inspirational Choir, the Sufi Choir and others, at Family Light School of Music, 303 Harbor Dr., Sausalito, 332-6051.

Mangrove, contact improvisation dance group, 4/1, 8:30 pm, Mobile School, 1563 Page, SF; 4/2, 8:30 pm, Cat's Paw Palace, 2547A 8th St., Berk.; 4/10, 8:30 pm, 2640 College, Berk.; all $2.

The Temptations, 4/1-2 at 8:30 pm, 4/3, 7:30 and 11 pm and 4/4 at 3 and 7:30 pm, Circle Star Theatre, 1717 Industrial Road, San Carlos, TELETIX, Macy's, Ticketron and other agencies, $7.50-$4.50.

City College: music by American composers, 4/1, 11 am, piano ensemble; 20th Century American music for clarinet, voice and piano, 4/2, 8 pm; American songs and dance, 4/3, 8:30 pm, with the Westwind Ensemble; Susan Rabin and friends, 4/6, 11 am, original popular music; works by Robert Morton, 4/8, 11 am, Madeline Morton-Mueller, Joanne Hickey and Joe Gold; all in the College Theater, in the Arts Bldg., Ocean/Phelan, SF, all free.

Trance Dance, presented by SF Dancers' Workshop, 4/2, 8 pm, 321 Divisadero, SF, 626-0414, $5.

1750 Arch Street: pianist Katrina Krimsky, 4/2, music by Terry Riley and others, plus originals; violist Steven Machtinger and pianist Philip Aaberg, 4/3, works by Bach, Brahms, Henry Cowell and others; cantatas and keyboard works by Telemann and Scarletti, 4/9-10; ensemble includes Judith Nelson, Laurette Goldberg, William Banovetz and Mary Cyr (repeated 4/11 at 2 pm for seniors only); 8:30 pm unless otherwise noted, 1750 Arch, Berk., 841-0232 or dial TELETIX, $3/$2.50 students/$2 srs.

Theatre Ballet of San Francisco presents ***Les Sylphides, Mass in Dance Minor*** and others, 4/2-3 at 8:30 pm and 4/4 at 2:30 pm, Theatre 44, 44 Page, SF, 421-1000, TELETIX



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CLUBS

SAN FRANCISCO

Boarding House: Sing Out! benefit, 4/6, with U. Utah Phillips, Rosalie Sorrels, Jane Voss, Frisco Fire Band, Bodie Wagner and Kate Wolf; 960 Bush, 441-4333.

Keystone Korner: Les McCann, thru 4/4; Julian Priester and Marine Intrusion, 4/5; Eddie Harris, 4/6-11; 750 Vallejo, 781-0697.

Reunion: Johnny Hammond Quartet, 4/2-3; Frank Rosolino Quartet, 4/9-10; Obeah, Sun., 4-8 pm; Eddy Soleta and friends, Sun. eves.; Bennett Friedman Big Band, Mon.; Roger Glenn's Latin Salsa Band, Tues.; Salsa de Berkeley, Wed.; Obeah, Thurs.; showcase, Sat., 4-8 pm, with Sketches; 1823 Union, 346-3248.

Savoy: the Shakers, 4/2-3; Robert Palmer, 4/6-7; the Pyramids, 4/8; 1438 Grant, 391-2821.

Wild Side West: poetry by Ruth Weiss, 4/1; Quintara, 4/9; 720 Broadway, 391-0460.

Ye Rose and Thistle: Up in the Air, 4/9-10; 1618 California/Polk, 474-6968.

EAST BAY

Bacchanal, a feminist bar: Betty Kaplowitz, 4/7; 1369 Solano, Albany, 527-1314.

Freight and Salvage: Rosalie Sorrels, 4/1-3; hoot, 4/6; U. Utah Phillips, 4/7 and 9-10; 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: Kathy McDonald and Charlie Musselwhite, 4/1; Sons of Champlin, 4/2-3; Eddie Money, 4/8; John Lee Hooker, 4/9-10; 2119 University/Shattuck, Berk., 841-9903.

La Pena: benefit for Dennis Banks Defense Committee, 4/1, with Banks and traditional Native American music; Pueblo Unido and Latin American folk dancers, 4/2; music and poetry by Javier Pacheco, 4/3; University without Walls Festival, 4/4, noon-midnight; Martes Popular, 4/6, Bolivian dinner and free concert; film, ***The Promised Land*** 4/7; benefit for Friends of the Palestinian Revolution, 4/8; Alan Cruz, 4/9; Los Huicholes, 4/10; poesia de Aztlan, 4/11, six Chicano poets; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: benefit poetry reading for Ball magazine, 4/1; Olatunda, 4/2; Allspice, 4/3; Duck's Breath Mystery Theatre, 4/4, and Ron and Mozok; poetry, 4/5, Jim Dalessandro and Jimmy Lyons; film, 4/6; Annie Lore, 4/7, plus Troika; open mike, 4/8; Annie Lore and Koan, 4/9; Bay Area Comedy Troupe, 4/10; Allspice, 4/11; 2516 Telegraph, Berk., 841-9070.

Starry Plough Irish Pub: Anne Leist and John Gallagher, Mon., plus Tony Gross; Musical Variety, Tues.; Bound for Glory, Wed.; Sean and Miliosa, Thurs.; Graineog Ceili Band, Fri.; David Garthwaite and friends, Sat.; 3101 Shattuck/Prince, Berk., 848-8560.

NORTH—SOUTH

Chuck's Cellar: Cathy James, 4/1; An Exchange, 4/2-3; Cathy James, 4/6-7; Heritage, 4/8; Dorothy's Out of Hand Band, 4/9; County Line Trio, 4/10; 4926 El Camino Real, Los Altos, 964-0220.

El Verano Inn: Redwing, 4/2-3; ***Bad Habits*** 4/9-11, presented by Sonoma Plaza Playhouse; 197 Verano Ave., El Verano, (707) 996-9688.

Nashville West: Nashville Breed, Mon.-Sat.; Five Easy Pieces, Fri.-Sat.; 193 Commercial, Sunnyvale, 732-7730.

Reuben's Plankhouse: Gotcha, thru 4/3; 3830 Stevens Creek Blvd., San Jose, 249-2737.

continued next page

1976 Arch Street: pianist Katrina Krimsky, 4/2, music by Terry Riley and others, plus originals; violist Steven Machtinger and pianist Philip Aaberg, 4/3, works by Bach, Brahms, Henry Cowell and others; cantatas and keyboard works by Telemann and Scarletti, 4/9-10; ensemble includes Judith Nelson, Laurette Goldberg, William Banovetz and Mary Cyr (repeated 4/11 at 2 pm for seniors only); 8:30 pm unless otherwise noted, 1750 Arch, Berk., 841-0232 or dial TELETIX, $3/$2.50 students/$2 srs.

Theatre Ballet of San Francisco presents ***Les Sylphides, Mass in Dance Minor*** and others, 4/2-3 at 8:30 pm and 4/4 at 2:30 pm, Theatre 44, 44 Page, SF, 421-1000, TELETIX

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CLUBS

SAN FRANCISCO

Boarding House: Sing Out! benefit, 4/6, with U. Utah Phillips, Rosalie Sorrels, Jane Voss, Frisco Fire Band, Bodie Wagner and Kate Wolf; 960 Bush, 441-4333.

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GAY

Bay Area Gay Liberation meets, 4/1, potluck dinner at 6:30 pm and business meeting at 7:15 pm, at the new BAGL offices, 32 Page/Market, SF.

Group jogging: Kennedy Drive run, 4/4, meet 10 am at the Portals of the Past near Stow Lake; Golden Gate Bridge run, 4/11, meet 10 am at the toll plaza parking lot; both SF, for more info call 626-9081 or 626-1350, sponsored by Lavender U.

A Gay Evening: an alternative to alienation; massage, drawing, discussion and surprises, organized by the gay culture collective of BAGL, 4/3, 8:30 pm, 32 Page/Market, SF, 626-8309, $1 donation, bring something to drink and something to sit on.

RADIO WAVES

FRIDAY, APRIL 2

New York Philharmonic. Debussy's *Iberia,* Chopin's *Piano Concerto No. 1* and Honegger's *Symphony No. 3.* KDFC 102.1 FM, 8 pm.

UFOs. Andrija Puharich, who brought Uri Geller to this country, and Jim Hurtak, who discusses their religious aspects. **Ed Busch Talk Show,** KNBR 680 AM, 8 pm.

SF Symphony live broadcast. Schoenberg's *Theme and Variations,* Strauss's *Four Last Songs* and Bloch's *America.* KKHI 1550 AM/95.7 FM, 8:30 pm.

Those Little White Lies. Comedian Lee Glickstein talks with Lorenzo and other Bay Area funny people. KALW 91.7 FM, 9 pm.

Vanity Dies Hard. A noted author of detective stories murders his wife's boyfriend, then offers to aid the police in their investigation of the crime. **Mystery Theater,** KSFO 560 AM, 9 pm.

BBC Concert Hall. The Cheltenham Festival: Haydn's *Symphony No. 86 in D* and Mozart's *Piano Concerto No. 27 in B-flat, K. 595.* English Chamber Orchestra. KQED 88.5 FM, 10 pm.

Afro Roots. Multidimensional rhythmic sound patterns. KPOO 89.5 FM, 10:15 pm-2 am.

SATURDAY, APRIL 3

Growing Up in America, a nationwide call-in program to discuss Bicentennial issues. **American Issues Radio Forum,** KALW 91.7 FM, 8 am.

Kidspace. Music and information on Bay Area young people. KPOO 89.5 FM, 9 am.

Metropolitan Opera. Live broadcast of Puccini's *Madam Butterfly.* KKHI 1550 AM/95.7 FM, 11 am.

Crosspollination. Mixtures of musical styles of Jean-Pierre Rampal, Claude Bolling, Yehudi Menuhin and Staphane Grappelli. **Music World** of Joe Thompson, KQED 88.5 FM, 11 am.

Karen Lustgarten talks with Julia Hare about discos. **Reactions,** KSFO 560 AM, 7 pm.

Nevada. The 39th state to be admitted to the Union is examined. **The States of the Union,** KQED 88.5 FM, 7 pm.

San Francisco Community Orch. Bartok's *Rumanian Folk Dances,* Beethoven's *Symphony No. 8 in F, Op. 93* and Dvorak's *Symphony No. 7 in D Minor, Op. 70.* KKHI 1550 AM/95.7 FM, 8 pm.

Saturday Night at the Opera. Becaud's *The Opera of Aran* performed by the Paris Conservatory Chorus and Orchestra. KDFC 102.1 FM, 8 pm.

Master Game author Robert De Ropp and Rajesh Kaushick are the guests this evening. **New Dimensions,** KQED 88.5 FM, 8 pm.

Jane Fonda, screen actress and political activist, discusses her philosophy. **Ms. Understood,** KSFO 560 AM, 8:30 pm.

The Mortage. After 20 years of happy marriage, a woman is alarmed to find her husband is a complete stranger. **Mystery Theater,** KSFO 560 AM, 9 pm.

The Conquest. Skyline College Drama Dept. presentation. **University Theater,** KSFO 560 AM, 10 pm.

SUNDAY, APRIL 4

Jerry Rubin and Tom Hayden discuss the positions and roles of the political radicals of the Sixties with host Sam Van Zandt. **Contact,** KCBS 98.9 FM, 7 am.

Minority business opportunities. Wells Fargo Bank vice president, commercial loan administration, Mr. Melvin Carriere talks about the Minority Business Opportunity Committee created to inform minorities of job opportunities. **Black Renaissance,** KFOG 104.5 FM, 7 am.

Depression Art in the Bay Area? Ralph Cheese describes life in SF during the great depression and how Roosevelt's WPA put artists to work. KFOG 104.5 FM, 7:30 am.

Irish Rebel Hour. Irish music, politics and community information. KPOO 89.5 FM, 9 am.

Sunday Night Opera. Bellini's *I Capuleti e i Montecchi.* New Philharmonia Orchestra featuring Beverly Sills. KKHI 1550 AM/95.7 FM, 8 pm.

Prime Time. A new weekly 15-minute series devoted to those over 55 years of age; features such personalities as Art Linkletter and Rudy Vallee, senators and congressmen, directors of the Foster Grandparent Program and Social Security. KRON 96.5 FM, 9 pm.

The Edge of the Scalpel. A man's life is entrusted to a noted surgeon, who also happens to be the lover of the patient's wife. **Mystery Theater,** KSFO 560 AM, 9 pm.

Sublime to Ridiculous. Jazz recordings of compositions by Spike Jones and the City Slickers and Tommy Dorsey and his orchestra. **Jazz Revisited,** KQED 88.5 FM, 11:30 pm.

MONDAY, APRIL 5

Metapoo. Surprising radio, featuring poetry, satire, folk-rock, and live interviews. Host: Sharon Skolnick. KPOO 89.5 FM, 9:30-11 am.

Women's Movement. Dr. Beryl Radin, Assistant Professor at the LBJ School of Public Affairs in Austin, Texas, discusses her study of this continuing evolving subject. **The Human Condition,** KALW 91.7 FM, 4:30 pm.

Bay Area Story Tellers. Locally produced program featuring unpublished writers who discuss their creative processes and read from their works. Host: Terry Hammonds. KALW 91.7 FM, 10:30 am.

SF Giants and LA Dodgers spring training game. Live from Phoenix. KSFO 560 AM, 6:40 pm.

Carnegie Endowment for International Peace president Thomas Hughes speaks on "A Nation Among Nations." **Issues of State - '76,** KQED 88.5 FM, 7 pm.

Happy Days TV star Tom Bosley is featured with the original Broadway cast in *Fiorello!* **Show Album,** KRON 96.5 FM, 7 pm.

Why did George Vygmanik's brother kill him? Was it because George was paralyzed from the neck down and no longer desired to live? A New Jersey jury said it was an act of love. Researcher Paige Mitchell guests. **Ed Busch Talk Show,** KNBR 680 AM, 8 pm.

Philadelphia Orchestra. Haydn's *Hornsignal Symphony No. 31 in D,* Benjamin *Romantic Fantasy for Violin & Viola,* Bassett's *Echoes from an Invisible World,* R. Strauss's *Death and Transfiguration, Op. 24.* Eugene Ormandy conducts. KKHI 1550 AM/95.7 FM, 8 pm.

Concert Hall. Bernstein's *Candide Overture,* Bliss's *Suite — Things to Come* and Brahms's *Symphony No. 3.* KDFC 102.1 FM, 8 pm.

Time Killer. Able to place himself into any era of time, a parapsychologist attacks a man in New York in 1933, then quickly returns to the present to avoid arrest. **Mystery Theater,** KSFO 560 AM, 9 pm.

TUESDAY, APRIL 6

Coretta Scott King, widow of Martin Luther King Jr., addresses the National Press Club Luncheon. KQED 88.5 FM, 10 am.

SF Giants and California Angels spring training game. Live from Phoenix. KSFO 560 AM, 11:40 pm.

I'm Sorry, I'll Read that Again. Wild, wacky, fast-paced comedy show featuring Monty Python. KALW 91.7 FM, noon.

The Goon Show. The Fifties BBC radio burlesque creation that starred Peter Sellers, Harry Secomb and Spike Milligan. KALW 91.7 FM, 12:30 pm.

High Society. The original motion picture soundtrack with Bing, Frank and Grace Kelly. **Show Album,** KRON 96.5 FM, 1:30 pm.

Boston Symphony. Beethoven's *Missa Solemnis in D, Op. 123.* Performed by the Tanglewood Festival Chorus, Colin Davis conducting. KKHI 1550 AM/95.7 FM, 8 pm.

The Boy Wonder. A boy and his friends invent a disintegration beam, but whenever someone tries to find them to investigate, they disappear. **Mystery Theater,** KSFO 560 AM, 9 pm.

WEDNESDAY, APRIL 7

People and Ideas. Conversations ranging widely from politics, psychology to the arts and philosophy. KALW 91.7 FM, 10:30 am.

SF Giants play the LA Dodgers in this spring training game. KSFO 560 AM, 11:40 am.

The Andrews Sisters and the original Broadway cast in *Over Here!* **Show Album,** KRON 96.5 FM, 1 pm.

Briarpatch Network. An association of several hundred organizations in the Bay Area that have banded together to integrate the service motive with the profit motive and have developed a new perspective on business in life. **New Horizons,** KPFA 94 FM, 2 pm.

The Creaking Door. A South African version of Inner Sanctum. **Golden Age of Radio,** KSFO 560 AM, 8 pm.

Concert By The Bay. Berlioz's *L'Enfance du Christ (oratorio), Op. 25.* Performed by the Goldsborough Orchestra and the St. Anthony Singers with Colin Davis conducting. KKHI 1550 AM/95.7 FM, 8 pm.

Concert Hall. Sullivan's *Overture, Di Ballo,* Schumann's *Symphony No. 3* and Beethoven's *Andante Favori in F.* KDFC 102.1 FM, 8 pm.

Loving and Free. Creative Survival for Single Mothers author Persia Wooley shares her insights about motherhood, myth, dreams. KQED 88.5 FM, 8:30 pm.

Bad News Bears director Michael Ritchie discusses his film with Alan Farley. **Performing Arts Journal,** KALW 91.7 FM, 9 pm.

THURSDAY, APRIL 8

Gone with the Wind film score performed by the National Philharmonic. **Show Album,** KRON 96.5 FM, 1 pm.

Consumer Action staffers and guests discuss consumer topics. Live, call-in (864-2051). KQED 88.5 FM, 1 pm.

Sweet Charity. Gwen Verdon stars. **Show Album,** KRON 96.5 FM, 7 pm.

Concert Hall. Batcherlor's *Mounsiers Alamaine* and Mahler's *Symphony No. 4 in G.* KDFC 102.1 FM, 8 pm.

Debut of new classical releases. Bach's *Double Concerto in D Minor* featuring Yehudi Menuhin on violin. Lalo's *Rapsodie* performed by the Monte Carlo National Opera Orchestra. Tchaikovsky's *Symphony No. 5 in E Minor* performed by the Amsterdam Concertgebouw Orchestra. KKHI 1550 AM/95.7 FM, 8 pm.

Billy Holiday night. Her musical career traced with excerpts from recordings. **Jazz Legacies,** KQED 88.5 FM, 10 pm.

Learning Mandarin (elementary and Advanced II). Consecutive lessons presented by the Chinese Media Committee. KALW 91.7 FM, 10-11 pm.

—B. Lance Greenfield

THE GUARDIAN FLEAMARKET

By Cathy Luchetti

Handfuls of free health food. Besides bargain prices on such items as pure bran flakes in seven-ounce sacks for 10¢, the General Nutrition Center (732 Mission, SF, 398-9897) dispenses a munificent supply of free samples scattered around the store in open bins and boxes. Among the goodies: freshly ground peanut butter with sesame dip chips, thimble-size paper cups of just-blended apple juice, coconut granola cookies, diet chocolate cookies, chocolate chip, oatmeal-raisin-and-vanilla cookies, raisin bran granola, onion- and garlic-flavored sunflower kernels, low-sodium cornflakes and carob candies.

Bargain books. The alternating front-of-the-store bargain selections at the Bonanza Inn (650 Market, SF, 392-7378) include a new crop this week: Daumier's *Liberated Women, Bluestockings and Socialist Women,* was $19.95, now $12.98; *Select Letters of Robinson Jeffers,* was $15, now $6.98; Food Editor Jane Benet's *Chronicle Cookbook,* was $7.95, now $2.98; *Persian Cooking,* was $10.95, now $2.98; *The New York Times Dictionary of Misunderstood, Misused and Mispronounced Words,* was $7.95, now $2.98.

Dungeons and dragons. One of SF's odder amusements takes place each Friday night from 6:30 until midnight in the hushed, crimson-carpeted basement game room of the Gambit, 625 Kearny, SF, 788-2066, admission $1. Scores of regular cultists and new observers gather to line up miniature samurai, dragons and wizards, manipulating them back and forth throughout the dungeon in search of a hidden stash of gold pieces. Players invoke magic, karma, two live referees and occasional bouts of jumping up and doing mock battle with imaginary staves and tachi (cavalry swords).

Mexican lunch 20% off. If you look carefully under the big sign of George & Walt's bar you'll spot a smaller sign proclaiming Luis' New Place, 5445 College, Oakland, 653-1914. For an unspecified length of time, Luis is offering 20% off the $1.60 lunch of chile relleno or enchilada or tostada with rice, beans and a green salad, plus 20% off the $2.50 dinner. Lunch is Tues.-Fri., 11:30 am-3 pm, dinner Mon.-Sat., 5 pm-10 pm.

Auction update. Additional information on last week's announcement of the April 7 US Customs auction, 9 am, 630 Sansome St., Room 400, SF, 556-4342. The merchandise will be on display Monday morning, April 5, 10 am-3 pm at above address. Goods include a host of libations such as Smirnoff, Sambuca Romana Italian liqueur, Australian Barossa Cabernet, Harvey's Bristol Milk, Kiku-Masamune Sake, Haig & Haig pinch whiskey, Espernay French champagne, Chinese wine, Marie Brizard blackberry brandy and Peruvian Pisco Italia. Also such diverse objects as alpaca wool sweaters, canned sardines, electronic components, shoes, oil coolers, canned mandarin oranges, bamboo tubes, semiconductor parts, video tapes, Japanese magazines, carved doors, archery bows, Mexican handicrafts, used skis, husked coconuts, ginger roots, mink collars and nephrite bracelets.

Student art work. Good prices and good work abound at the end-of-semester art sales at California College of Arts and Crafts, where the graduating seniors will sell current work April 20-24 on campus, Broadway/College Ave., Oakland, 653-8118. Three graduating seniors from the SF Academy of Art will also be selling and showing work April 5, at 625 Sutter, 673-4200.

Flowers by mail for Easter. The standard florist's charge of $15-$35 prohibits most romantics from sending roses home for Easter. But the Posie Express, Box 456, Encinitas, CA 92024 (714) 753-1700, will send fresh-cut roses and carnations anywhere in the US guaranteed to arrive in perfect condition. A dozen yellow, red, Sonya, pink or matador roses, $9.95; rose/carnation combination, $8.95; a bundle of red, pink, peppermint and yellow fancy carnations, $7.95. (Add 60¢ shipping cost in California.) Their prices are 50% below retail. To order, simply send check, with instructions, to the above address seven days before a holiday or 48 hours in advance during more normal times. Or you can write and request the order form first. ■

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Instruction—Dance	
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Lost & Found	Cleaning
Men	Design & Renovation
Metaphysical	Electrician
Misc. for Sale	Gardening
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Personals	Painting
Personals—Business	Plumbing
Photography	Roofing
Professional Services	Window & Glass Repair

LEGAL NOTICES

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FICTITIOUS BUSINESS NAME STATEMENT
File No. 18162

The following person is doing business as WILBORN DESIGN at 2338 Pine St., San Francisco, CA 94115.

Nathan Wilborn, 2338 Pine St., San Francisco, CA 94115.

This business is conducted by an individual.
Signed Nathan Wilborn

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 16, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.
B-70067

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18092

The following person is doing business as: S. LAPIN, PHOTOGRAPHY at 4548 Anza St., San Francisco, CA 94121.

Sharon Lynn Lapin, 4548 Anza St., San Francisco, CA 94121.

This business is conducted by an individual.
Signed Sharon Lapin

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 10, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.
B-70047

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18058

The following person is doing business as: JUST LANDED IMPORTS at 1612 Union Street, San Francisco, CA.

Melvin Covello, 524-22nd Ave., San Francisco, CA 94121

This business is conducted by an individual.
Signed Melvin Covello

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 8, 1976.

Pub. Dates: March 18, 25, April 1, 8, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18102

The following person is doing business as: ANAJA at 3996 23rd Street, San Francisco, CA 94114.

Holly Z. Altman, 3996 23rd Street, San Francisco, CA 94114.

This business is conducted by an individual.
Signed Holly Z. Altman

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 11, 1976.

Pub. Dates: March 18, 25, April 1, 8, 1976.

Martin & Reed, Atty's

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
No. 703-271

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO.

In the matter of the Application of CARMEN MARIE CAMILLERI SMITH for change of name.

Whereas CARMEN MARIE CAMILLERI SMITH, petitioner, has filed a petition with the clerk of this court for an order changing petitioner's name from CARMEN MARIE CAMILLERI SMITH to CARMEN MARIE CAMILLERI;

IT IS ORDERED that all persons interested in the above entitled matter appear before this court at the hour of 9 am, on April 28, 1976, in the courtroom of Department 1, Room 375 at City Hall, Polk & McAllister Streets, San Francisco, California, and show cause, if any, why the petition for change of name should not be granted.

IT IS FURTHER ORDERED that a copy of this order to show cause be published in the SAN FRANCISCO BAY GUARDIAN, a newspaper of general circulation printed in the City and County of San Francisco, California, once a week for four successive weeks prior to the date set for hearing on the petition.

Dated: March 12, 1976.

FRANCIS McCARTY
Judge of the Superior Court

MARTIN & REED, Attorney at Law, 1701 FRANKLIN STREET, SAN FRANCISCO, CA 94109. Telephone: (415) 441-0282. ATTORNEYS FOR PETITIONER.

Pub. Dates: March 25, April 1, 8, 15, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18127

The following persons are doing business as SOCIALIST BOOKSTORE/LIBRERIA SOCIALISTA at 3284 23rd Street, San Francisco, CA 94110.

John Durham, 763 14th Street, San Francisco, CA 94114.

Asher F. Harer, 149 Betroit Street, San Francisco, CA 94131.

This business is conductd by a general partnership.

Signed John Durham

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 12, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18124

The following corporation is doing business as UNIQUE INVESTMENTS, at 1757 Union Street, San Francisco, CA 94123.

UNIQUE HOMES OF SAN FRANCISCO
This business is conducted by a corporation.
Signed Louis C. Sarasy, President

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 12, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.
B-70066

FICTITIOUS BUSINESS NAME STATEMENT
File No. 17944

The following person is doing business as: EASTMAN PAINTING COMPANY at 2176 Union #4, San Francisco, CA 94123.

Donald P. Eastman, 2176 Union #4, San Francisco, CA 94123.

This business is conducted by an individual.
Signed Donald P. Eastman

This statement was filed with the County Clerk of the City and County of San Francisco, California on February 27, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.
B-70048

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18138

The following persons are doing business as: HORTUS at 944 Fell St., San Francisco, CA 94117.

Irene Brender, 309 Via Recodo, Mill Valley, CA 94941.

Marvin Jones, 944 Fell St., San Francisco, CA 94117.

This business is conducted by a general partnership.

Signed Irene Brender

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 15, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.
B-70046

Jerome Fishkin, Atty.

NOTICE OF INTENTION TO SELL REAL PROPERTY AT PRIVATE SALE

SUPERIOR COURT OF CALIFORNIA, City and County of San Francisco.

In the Estate of AURELIA B. FISHER, Deceased. No. 213117.

NOTICE IS HEREBY GIVEN that:

1. On April 9, 1976, at 4 pm, the real property more particularly described herein will be sold at private sale to the highest bidder, by the Administrator CLINTON FISHER, subject to confirmation by the above-captioned Court.

2. The sale will take place at the Law Offices of JEROME FISHKIN, ESQ., 1515 Vallejo Street, San Francisco, California.

3. To be sold is all the right, title, interest; and estate of said decedent; and all the right, title, interest, and estate that the within Estate has acquired by operation of law or otherwise, in and to that certain real property situated in the City and County of San Francisco, commonly known as 43 Tucker Avenue, San Francisco, California, and more particularly described as:

All that property situated in the City and County of San Francisco, State of California described as Lot No. 42, in Block No. 54 as said lot and block are delineated and so designated upon that certain map entitled "Reis Tract." Filed May 19, 1904, in Liber .1 of Maps at pages 241 and 242, in the office of the Recorder of the City and County of San Francisco, State of California.

4. Bids or offers for said property must be in writing, and will be received in the law offices of JEROME FISHKIN, 1515 Vallejo Street, San Francisco, CA 94109; or bids or offers may be filed with the Clerk of the Superior Court, City and County of San Francisco, at any time after the first publication of this notice, and before the making of the sale.

5. The terms and conditions of the sale are as set forth: Cash in lawful money of the United States of America; 10% of the amount of bid to be tendered with the bid or offer, remainder of the purchase price to be delivered into escrow within 30 days of the approval of said purchase by the Court; taxes, insurance, and rents, to be pro-rated as of the date of transfer of title; purchaser shall pay for title insurance, escrow charges; expenses of recording title; transfer taxes; the property is sold subject to all rights of way, liens, assessments, and encumbrances.

6. The Administrator reserves the right to reject any and all bids.

7. All inquiries should be directed to Jorgensen & Co., Realtors, 1114 Sutter Street, San Francisco, California 94109, telephone (415) 474-4555.

Dated: March 12, 1976.
CLINTON FISHER
Administrator of the Estate of the above-named Decedent.
By JEROME FISHKIN, ESQ.
Attorney for the Administrator.

JEROME FISHKIN, ESQ., Attorney for Petitioner, 1515 VALLEJO ST., SAN FRANCISCO, CA 94109. (415) 673-3113.

Pub. Dates: March 25, April 1, 8, 1976.

Jerome Fishkin, Atty.

NOTICE OF INTENTION TO SELL REAL PROPERTY AT PRIVATE SALE

SUPERIOR COURT OF CALIFORNIA, City and County of San Francisco.

In the Estate of FANNIE DOROTHY FARRAR. Deceased. No. 212931.

NOTICE IS HEREBY GIVEN that:

1. On April 9, 1976, at 4 pm, the real property more particularly described herein will be sold at private sale to the highest bidder, by the Administrator VICTOR S. FARRAR, subject to confirmation by the above-captioned Court.

2. The sale will take place at the Law Offices of JEROME FISHKIN, ESQ., 1515 Vallejo Street, San Francisco, California.

3. To be sold is all the right, title, interest, and estate of said decedent; and all the right, title, interest, and estate that the within Estate has acquired by operation of law or otherwise, in and to that certain real property situated in the City and County of San Francisco, commonly known at 969-971 Page Street, San Francisco, California, and more particularly described as that land situated in the State of California, City and County of San Francisco, and described as:

PARCEL 1.

Commencing at a point on the southerly line of Page Street, distant thereon 100 feet easterly from the easterly line of Divisadero Steet running thence easterly along said line of Page Street 18 feet 9 inches; thence at a right angle southerly 100 feet; thence at a right angle westerly 18 feet, 9 inches; thence at a right angle northerly 100 feet to the point of commencement.

Being a portion of Western Addition Block No. 443.

PARCEL 2.

Commencing at a point on the southerly line of Page Street, distant thereon 118 feet, 9 inches easterly from the easterly line of Divisadero Street; running thence easterly along said line of Page Street 18 feet, 9 inches; thence at a right angle southerly 100 feet; thence at a right angle westerly 18 feet, 9 inches; thence at a right angle northerly 100 feet to the point of commencement.

Being a portion of Western Addition Block No. 443.

4. Bids or offers for said property must be in writing, and will be received in the law offices of JEROME FISHKIN, 1515 Vallejo Street, San Francisco, CA 94109; or bids or offers may be filed with the Clerk of the Superior Court, City and County of San Francisco, at any time after the first publication of this notice, and before the making of the sale.

5. The terms and conditions of the sale are as set forth: Cash in lawful money of the United States of America; 10% of the amount of bid to be tendered with the bid or offer, remainder of the purchase price to be delivered into escrow within 30 days of the approval of said purchase by the Court; taxes, insurance, and rents, to be pro-rated as of the date of transfer of title; purchaser shall pay for title insurance, escrow charges; expenses of recording title; transfer taxes; the property is sold subject to all rights of way, liens, assessments, and encumbrances.

6. To see the property, contact Victor Farrar, 3101 Hood, Oakland, CA; phone 562-8776.

7. The Administrator reserves the right to reject any and all bids.

Dated: March 17, 1976.
VICTOR S. FARRAR
Administrator of the Estate of the above-named Decedent.
By JEROME FISHKIN, ESQ.
Attorney for the Administrator.

JEROME FISHKIN, ESQ. Attorney for Petitioner. 1515 VALLEJO ST., SAN FRANCISCO, CA 94109. (415) 673-3113.

Pub. Dates: March 25, April 1, 8, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 17880

The following person is doing business as: THE YOGA WORKSHOP at 1806 Union Street, San Francisco, CA 94123.

Diane Neuman, 158 Magnolia Street, San Francisco, CA 94123.

This business is conducted by an individual.
Signed Diane Neuman

This statement was filed with the County Clerk of the City and County of San Francisco, California on February 24, 1976.

Pub. Dates: March 11, 18, 25, April 1, 1976.
B-69939

FICTITIOUS BUSINESS NAME STATEMENT
File No. 17878

The following person is doing business as: ESOTERIC ARTS at 1089 Valencia St., San Francisco, CA 94110.

Bruce St. John Maher, 256 Lexington, San Francisco, CA 94110.

This business is conducted by an individual.
Signed Bruce St. John Maher.

This statement was filed with the County Clerk of the City and County of San Francisco, California on February 23, 1976.

Pub. Dates: March 11, 18, 25, April 1, 1976.
B-69942

ORDER TO SHOW CAUSE
No. 642-351

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA, IN AND FOR THE COUNTY OF SAN FRANCISCO.

In re the marriage of CAROL MOALEM and JOSEPH MOALEM for an Order to Show Cause why petitioner, Carol Moalem, should not be held in contempt of this court.

It is ordered that all persons interested in the above-entitled matter appear before the court at 9:15 am, on Friday, April 9th, 1976 in Department 10, Room 402, City Hall, San Francisco, California, and show cause, if any, why petitioner CAROL MOALEM SMITHTON should not be held in contempt of this court.

It is further ordered that a copy of this Order to Show Cause be published in the Bay Guardian, a newspaper of general circulation printed in San Francisco, California, once a week for four successive weeks prior to the date set for hearing on the petition.

Dated: March 1, 1976
S. LEE VAVURIS
Judge of the Superior Court
Endorsed: Filed March 4, 1976. Carl M. Olsen, Clerk, by W. Fletcher, Deputy Clerk.

Pub. Dates: March 11, 18, 25, April 1, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18080

The following person is doing business as: SHA'RA IMPORTING CO. at 513 Capp St., SF, CA. P. O. Box 40016, 94140.

Harry A. Chacra, 513 Capp St., San Francisco, CA. 94110.

This business is conducted by an individual.
Signed Harry A. Chacra

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 9, 1976.

Pub. Dates: March 18, 25, April 1, 8, 1976.
B-70023

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18075

The following person is doing business as: MILES PAWSKI & CO. at 167 Buena Vista Ave. E., San Francisco, CA 94117.

Miles Pawski, 167 Buena Vista Ave. E., San Francisco, CA 94117.

This business is conducted by an individual.
Signed Miles S. Pawski

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 9, 1976.

Pub. Dates: March 18, 25, April 1, 8, 1976.
B-70022

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18283

The following persons are doing business as: MS VIDEO EQUIPMENT RENTALS at 51 Holly Park Circle, San Francisco, CA 94110.

Eileen A. Stoner, 51 Holly Park Circle, San Francisco, CA 94110.

Constance J. Malach, 2135 Sacramento St., #507, San Francisco, CA 94109.

This business is conducted by a general partnership.

Signed Constance J. Malach

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 26, 1976.

Pub. Dates: April 1, 8, 15, 22, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18294

The following persons are doing business as: MAGNUS at 506 14th Street, San Francisco, CA 94103. (P. O. Box 40568, San Francisco, CA 94140.)

Samuel Ellis Blazer, 2843 23rd Street, San Francisco, CA 94110.

Charles Hinton, 506 14th Street, San Francisco, CA 94103.

Tom Kennedy, 506 14th Street, San Francisco, CA 94103.

Michael Castel Rosner, 432 Connecticut Street, San Francisco, CA 94107.

Dennis Smith, 506 14th Street, San Francisco, CA 94103.

Richard Avis Wilson, 6 Sharon Street, San Francisco, CA 94114.

This business is conducted by an unincorporated association other than a partnership.

Signed Richard Avis Wilson

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 26, 1976.

Pub. Dates: April 1, 8, 15, 22, 1976.

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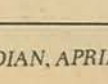
'57 VW Bug with sunroof. Engine & transmission good. Needs some work. $250. 626-3569.

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Part-time secretary to editor. Excellent typing, speedwriting or shorthand required. Process correspondence, letters of application, phone calls. Writing ability necessary. 2-3 half days per week. Reply with resume & references to Guardian Box 10-23-S, 2700 19th St., SF 94110.

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Having problems collecting unemployment benefits? Free unemployment insurance counseling. Learn your rights! Not a gov't agency. Workers Rights Center, Mon.-Sat., 10-1; Mon., Wed., Sat., 5-7:30. 6025 Shattuck Ave., Oakland. 653-5510. East Bay callers encouraged.

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Large Natural Food Store needs EXPERIENCED buyer of commercial & organically grown produce. MUST have good driving record. 27-35 hours a week depending on season. Buyer only. No set up. Send resume to:
632-A GREENWICH, SF
94133

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I've held successful positions as Membership Supervisor. 18,000 member civil liberties organization, volunteer coordinator 2 political campaigns. I can bring experience, energy & commitment to your organization. Related field, direct mail, subscription OK. Ron, 892-9921.

Creative, well-qualified college student seeks job as sitter/governess for summer. Local or will travel. 776-9348 (SF).

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GROUPS

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Call Rene Tihista, L.C.S.W.
668-3250 days 668-1282 eves.
Mary Dempcy, L.C.S.W.
668-3250 days 692-4773 eves.

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Gestalt Therapist & Trainer

is back from Europe and is starting groups on MONDAY & TUESDAY evenings in BERK. & SF. Individual appointments also. Call 527-6340.

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classes & individual training for learning deep muscle relaxation, creativity, concentration, meditations. 444-5513.

TOGETHER AND FREE DISCUSSION GROUPS

A new discussion group. Together and Free, has recently been formed, focusing on communication between men and women within a social environment stressing support and honesty. The group is primarily a social gathering. Meets every Friday evening, 7:30 pm. Public: $2.50. Students: $2.
Topics for discussion:
April 2-"Assertiveness: Toward a more sensitive relating in a male-female relationship. How can we combine both assertive & sensitive aspects of a relationship.
Lecture, 8 pm. Initiating Relationships. How to overcome feelings of rejection.
The California Club of California, 1750 Clay St. at Van Ness, SF, 94109. 563-3874.

GESTALT INSTITUTE OF SAN FRANCISCO AWARENESS PROGRAM

EVERY MONDAY 4-8 PM
Focuses on awareness and personal growth. Drop in when you can, stay as long as you want. Groups are led by advanced trainees under the supervision of Institute members.
AT 1719 UNION ST., SF
FEE: $4.00 EACH VISIT
AT THE DOOR
(415) 776-4500

LifeWorks

Since December, LifeWorks people have participated in
- a bio-energetics workshop
- two weekend dayhikes
- weekly groups
- two body-awareness workshops
- five parties and
- children's workshop!

Find out what you've been missing at our free open house on Tuesday, April 6th at 7:30 pm at 1668 Bush near Gough in SF. Everyone welcome. Refreshments! Call 567-7766 for further information. Robert W. Cromey, Licensed Therapist, Director.

Growth Group: for those who've done Fischer-Hoffman or studied Gurdjieff and want to keep growing. 849-4762.

SINGLES WEEKEND

April 9-11, in Marin, with Barbara Zimmer, program director "Single Again" and Bill Morris Ph.D. "Creating new contacts through body/mind awareness." $45 includes food, lodgings, workshops. Call 731-8134 or send check to Barbara Zimmer, 4221 Moraga, SF 94122.

Men's Group
Enthusiastic men's group wants to share their rich experience by helping to launch another group. We'll help with place to meet, form the group, facilitate the first few sessions. No fee. Call Bill, 824-3156, Larry 861-5545, eves.

I Sing the Body Electric

Emotions come from the body. Get in touch with the full range (anger, joy, tenderness, etc.) through neo-Reichian bodywork groups. Thursday pm and Friday am. Sheila Henry, M.A., 332-9100.

LEARNING ABOUT
YOUR EYES

Libra Center for Eyes & Vision offers professional help in self-responsible, preventive eye care and vision improvement. Basic Consultation and Myopia Group. Call for more information: 383-3806. 42 Miller Avenue, Mill Valley.

est GRADUATES

Your next big step up the Consciousness Ladder will come with S●F●E●T (Self-Fulfillment & Enlightenment Training) and its unique Karmic Clearing Process. Alyosha, 563-0934 or 922-8873.

SELF HEALING WEEKEND
APRIL 30 - MAY 2

Taoist health practices: Ten fundamental treasures. Movement, Gestalt, Massage and More. Beautiful Sonoma ranch. Hot tubs. Delicious vegetarian meals. $35 total cost. Call (415) 968-3462, or send check to SELF HEALING CENTER, 2071 HUNTINGTON LANE, LOS ALTOS, CA 94022. LEADERS: GENE NEUFELD, LCSW and MARGOT McNEIL, Ph.D.

All Day Active Imagination Workshop: A Jungian Approach

The creative aspect of the workshop will include archetypal material, masks, drawings, poetry, collages and the use of mandalas. Sunday, April 4, 10 am-4:30 pm, at the SF Jewish Community Center. Call 346-6040 or 567-8921 (home).

KARMIC CLEARING

Weekend workshop can help cut through much or most of your negative karma. Simple, effective. $125. 563-0934 or 922-8873.

GAY BAR ALTERNATIVE

T-A communication games to enhance your personal and business life. Gay and higher consciousness raising specialization. Realities, 931-3026.

ENHANCE YOUR LIFE

Time is running out! Life is too precious to waste. Are you getting the happiness and pleasure you want with people? Are you having trouble with your present relationships or in establishing new ones? Stop feeling misunderstood, frustrated and disappointed. Clarify what is important to you in a relationship. Learn how to communicate what you want. Find out how to resolve disagreements and conflicts. Become more confident, clear and open with others.

Register now for one of the following workshops / groups:

-Exploring Open Relationships - April 3
-Drop-in Sexuality Seminar - April 4
-Women's Sexual Enhancement - April 4 & 28
-Making Relationships Work - April 10
-Communicating About Sexuality - April 24-25

RESOURCE CENTER FOR HUMAN RELATIONS
6201 Harwood Ave., Oakland 94618
For further information, phone
653-8901
between 9 am and 4 pm, M-F

MASSAGE WORKSHOP IN THE REDWOODS

April 30 - May 2 / May 7 - May 9

a relaxing weekend learning to share your energy with a caring, nurturing style massage at a 30-acre retreat just 1½ hrs. south of SF in the Santa Cruz Mts. The complete wkend-sauna, swimming pool, instruction, food and lodging - $35.

Our staff is certified and trained in massage, deep relaxation, and body movement.

An AHLEF recreation program
for registration call
285-1916 or 841-6500

DREAM WORKSHOP

A Jungian Approach
The creative aspect of the workshop will include dreamwork, painting, poetry, writing and other creative forms of expression which will enable us to activate our imaginations as well as become more in touch with the nature of the unconscious. Sessions starting Mon. eve., April 5, 7-9:30 pm; Tues. afternoon, April 6, 1-3:30 pm; Wed. eve., April 7, 7-9:30 pm at the SF Jewish Community Center, 3200 California St. Call 346-6040 or 567-8921 (home).

Gay men's rap every Friday 7 pm (FREE) 2333 Webster St., Berkeley 94705. Contact and discusion groups. (1st house behind Telegraph / Ashby Co-Op).

HOME FURNISHINGS

RUGS, unclaimed, 9 x 12, $9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

Tired of looking for second-hand furniture?
NATURAL WOOD UNFINISHED FURNITURE might be the answer. Berkeley Woodcraft, 1814 San Pablo Ave., 848-0818.

BEAUTIFUL FOLDING BEDS

Folds into couch, chair, cushion. Also Futon mats, Zafus, extra warm comforters. Comfortable compact furniture, folding and box wood frames.
THE GOLDEN NAGAS
3103 Geary 752-7693

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All brands & sizes. Factory guaranteed.
NEVER UNDERSOLD
525-6088

TABLES

Beautiful Unique Patchwood Mosaic Designs
Dining Coffee Plant End $50-200
Made by request. Portfolio
Marcia & Bill, 763-1475.

Cash! Immediate cash paid for household and office furniture. 564-0493, Larry.

NEEDLEPOINT BLOCKING

Any size or shape. Quality work by professional. Peter Michael, 564-0107.

INSTRUCTION

JAPANESE LANGUAGE

Small groups. Various locations. All levels. Special attention to individual objectives. Japanese Language Workshop. 397-0843.

SHINTAIDO

A new Japanese art of "Moving Meditation." 1943 Hayes St., SF. Telephone: 751-5449.

STAINED GLASS CLASSES

8 Sessions $45 Phone Rachel
776-2211 or 332-9100

ST. PETERSBURG GYMNASTICS CLUB
Quality coaching for girls, boys and women of all ages. Beginners, intermediate, and advanced students are welcome. Free tryout class. 2901 Clement Street, corner of 30th Avenue. 668-4000.

Chi Kung Massage
Learn Chinese health massage. Chi-Kung, Acupressure, traditional Chinese massage techniques from ancient master of Chi-Kung. Tui-Na from China, 397-8060. Licensed.

DEADLINE

Guardian Classified deadlines are every Friday at 3:30 p.m. Call 824-2506 for more info.

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I teach the positions, in sequence and in flow with care, privately. Peter, 824-7882.

Tutoring-Mathematics, Physics. Esten Buck (MA), 2542 Hilgard, Berk., 1st floor, rear. TH8-3346. Phone hours: 7-7:30 pm. Rates reasonable.

Royal Chess School
Free evaluation of your game level. Professional instructor, 18 years experience. 841-6500.

RUSSIAN language by experienced teacher. Berlitz method. Also English for foreign born. Tel. 752-5720.

HYPNOSIS-AGE REGRESSION
Four Weds., April 7-28, 7-9 pm. Metaphysical Center, 420 Sutter, $24. Jean Richards, 626-6649, 781-0732.

THE POTTERY WORKSHOP ORINDA
offers unique opportunity to learn pottery in pleasant surroundings. Small groups, individual attention, unlimited studio time ensures rapid progress. 254-5252.

BEGINNING DRAWING WORKSHOP
For those who say they "can't draw a straight line": 4 Tuesdays, 10:30 am-12:30 pm; or 1 pm-3 pm; or 7:30 pm-9:30 pm-begins April 6.
Continuing beginners/intermediates: 4 Thursdays, 7:30 pm-9:30 pm begins April 1.
$25. Materials extra. Van Ness/Lombard, SF. 928-5852. Sandra Slone; Studied Art — Italy & Paris; Exhibiting - Chicago & SF galleries; former Heliotrope teacher.

Gymnastics studio - classes for all. Beginning classes forming now. Fully equipped. Call 752-9814.

BERKELEY SCHOOL OF MASSAGE
CO-AUTHORS of the best-selling book, The Art of Sensual Massage. Be a certified massage practitioner within 2 months. Coeducational classes. Certificates awarded students are approved by the Superintendent of Public Instruction.

841-2650

REALISTIC DRAWING CLASSICAL TECHNIQUE
Small, private classes; days and evenings; beginning-advanced. 834-5560.

URBAN COMMUNAL LIVING
Unique class-learn experientially: housework, finances, conflict resolution, privacy. Evenings, Joann Jaeckel, 548-8001.

BAKING
Classes in natural foods baking. Breads, cakes and pastries. Take home what you make. Michael, 752-3133.

FRENCH LESSONS
Geared to your needs. Clear, simple, easy. Travel, conversation, grammar, Ph.D. reading, exam, etc. Sorbonne grad. 752-2357 eves.

HATHA/RAJA YOGA CLASSES
Daily classes in Hatha Yoga. Special Beginnner and Intermediate courses. Meditation courses also. Teachers personally trained by Swami Vishnu-Devananda. Vrindavan Yoga Farm, Grass Valley, Ca. available for retreats. International Sivananda Yoga Community, 1385 7th Ave., SF, 564-2497.

LEARN 3-D LASER PHOTOGRAPHY-HOLOGRAPHY
Classes in holography—no prerequisites. Holograms for sale.
Holografix—658-3200

FRANCE 1976
Workshops April 3 & 10 Social Tourism, etc. by native teacher. Qualified & experienced. 776-6145.

ACTORS ENSEMBLE OF BERKELEY
Improvisational Acting Class. Wed. 7:30 pm, 10 weeks, $50. Call Donna Davis, 526-0671 to enroll.

WORKSHOP FOR WOMEN
Learn techniques to slow down the aging process thru diet, bodywork & herbal therapy. April 14th, 7:30 pm. $10. (Eve. & weekends only), 388-3076, 751-2879 for information.

WRITING WORKSHOP
WRITJNG FOR PUBLICATION - Sat., April 3, 9 am-3:30 pm. Originating and Developing the idea - querying editors - Interviewing - Editing - Selling
Bruce B. Brugmann, MS, Publisher & Editor
THE BAY GUARDIAN
$40/workshop — Students, $25/workshop. Fee includes lunch. Workshop held at WORKSHOPS FOR INNOVATIVE TEACHING, 191 Edgewood Ave., SF 94117. Tel. 665-4932.

HAND WEAVING
Apprenticeship or Instruction. Tuition reasonable. Ida Grae, Master Weaver. Author of "Nature's Colors — Dyes from Plants." Call 388-6101.

A CLASS IN OPTIMAL HEALTH
Regain childhood's vibrant health. Learn to take care of yourself. Saturday, April 10. Berkeley. Foundation for Optimal Health, 527-0497.

T'AI CHI CH'UAN
INNER RESEARCH INSTITUTE
New classes starting April 27, Tuesdays & Thursdays, 6-7 pm. Call or write: 621-2681. 1135 Mission St., SF 94103.

CREATE AN APPLE DOLL
4 classes, $12. Call Vicki Martinez, 665-0873.

Subscribe to the weekly that gives you the lowdown on free & easy living in the Bay Area. Consumer info, investigative news, entertainment at free & easy prices — see p. 2.

TELL YOUR OWN FUTURE
New Orleans style-using regular poker deck-private lessons or classes-Psychic readings available-12 yrs. exp. Dale, 836-1482 (415).

INSTRUCTION DANCE

LEARN TO DANCE
MAKE NEW FRIENDS
Discotheque or Ballroom. Group or private lessons. Ruvano Studio, 465 Geary St., 4th floor 474-5660.

CLASSICAL BELLY DANCE
Classes for beginners. Experienced instructor, performer. Solid, thorough training in all basics of the Dance. Kuchuk Hanem, 626-1556.

INDIAN DANCE
Ongoing classes. San Francisco, 771-7887. Berkeley, 234-5627.

RELAXATION — therapeutic exercise, creative movement given by Luanna Reid, MA Dance Therapy. Under the auspices of The Howard Institute. 839-9825.

THE LUSTGARTEN TECHNIQUE
BODY CONDITIONING AND DISCO DANCING
Classes by Karen Lustgarten, Chronicle Exercise Columnist and the Bay Area Discotheque Consultant. Tone / condition unused muscles, or learn the newest Disco dances, 285-1138.

INSTRUCTION MUSIC

LEARN TO FEEL
Comfortable on the keyboard. Instruction in all modern piano styles, improvisation, theory. All levels, ages. Rick Zimmerman, 285-5251, 282-6548.

Folk Guitar
Theory, Tablature, Fahey Style. 8 years teaching experience. B.A., credentialed. Oakland. Juli Moscovitz, 532-5034.

LET YOUR FINGERS DO THE PICKING!
Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? 626-8097, late afternoons. Ask for Tom.

PIANO & THEORY
Specializing in beginners. Intermediate level also. All ages. 10 yrs. experience. SF Conservatory graduate. Reasonable rates. 567-8036 (SF), 494-3295 (Palo Alto).

STUDIO MUSICIANSHIP
Now offering 8 week course teaching all basic elements needed to become a qualified studio musician. Call for information & audition. Blue Bear Studios, 915 Howard St., SF 94103. (415) 543-2125.

CONTEMPORARY GUITAR
Taught by professional. Modern improvisational concepts. Practical theory applications. All levels. Wilson, 655-2110.

FUNK U.
If your musical questions are augmenting, while your knowledge seems diminished, try Blue Bear Waltzes. Rock, Jazz, Blues, Country, Funk. Lessons, theory, workshops. New semester now. Call 334-5702. Blue Bear Waltzes, 2403 Ocean Ave., SF.

Classical piano instruction available to children. Theory included in each lesson. Denise Salles, 431-8815.

Classical Guitar Lessons
Experienced & patient teacher, all levels. Tom: 564-7947

BALKAN MUSIC CLASSES/LESSONS
David Skuse (Ardeleana, Macedonian Band) offering ensemble and private instruction. 527-5190.

Flute Instruction
San Francisco Community Music Center teacher is taking students at his Berkeley home. Bob, 848-7129.

FLUTE FOR BEGINNERS
Being offered by student of Merrill Jordan. $6/per lesson. Larry, 665-5721.

GET FOLKED!
BANJO, GUITAR, DULCIMER, MANDOLIN
Classes for adult beginners. SF School of Folk Music, 3241 Scott. 931-6116.

SING
Strengthen head and chest registers. Purify vowels. Hour and half hour lessons.
Frank SF, 661-8998

LIFESTYLES

BEYOND SWINGING
We are an encounter-type group of committed or slightly committed couples dealing with the joys & complications of open relating. Every Thursday 7:30-10 pm, 626 Colby, SF. 239-7095. No singles please.

Open Circles

LIVING, LOVING, LEARNING
Non-monogamous? Cooperative? Living together? Communal? The Harrad Community is looking for people looking for people in alternative lifestyles. Introductory meetings: San Francisco, first Friday each month, Unitarian Church, Geary at Franklin, 7:30 pm. Berkeley, second Sunday each month, 1606 Bonita at Cedar, 7:30 pm. Walnut Creek, third Friday each month. Co-op Shopping Center, 1510 Geary Rd. at Treat Blvd., 7:30 pm. (415) 658-6353

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Acquaintance Adventures
"All" interests. 285-5557

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Discerning Introductions
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SWEDISH GIRLS
eager to meet freethinking men! Intimate photos, details $1. Sweden International, PO Box 7425-DB, Chicago, Ill. 60680.
(343 So. Dearborn St., Suite 1719, Chicago, Ill. 60604. Please respond to PO box address.)

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ASTROLOGICAL COUNSELING
Your chart, with progressions and transits, applied to life situations (compatibility, vocation, etc.). In-depth session with experienced, professional, Astro-phone-trained counselor. Sylvia Moon Mollick, 863-5178.

Palm Reader
Past, present and future. Advice on all problems. Help in Love, Business, Health. Licensed. Don't compare me with any San Francisco readers. Madam Rachel, in Santa Rosa.
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ASTROLOGY AND TAROT
Know yourself through these channels for personal growth, awareness and enlightenment. Readings and Classes.
CLAIRE LE NORMAND
332-5039

MISCELLANEOUS FOR SALE

Surplus Laboratory Chemicals. Huge Stock. Lacquer Thinner. Mylar Plastic. Blank Circuit Boards. Half Price. 893-8257.

Juicers. All New Used Rentals Trades Headstands (Porta Yoga) Distillers Dehydrators Hal Stewart 835-4279

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55 gal., filters, heaters, all accessories. Can deliver. Asking $130. Eves., 586-0626.

MISCELLANEOUS WANTED

WE BUY HOUSEHOLD GOODS
Old furniture, dishes, rugs, silverware, drapes, linen, glassware, pictures, etc. Don & Michael, 285-9560.

Accomplished chef tenderfoot capitalist can use help. Need refrig-freezer storage cabinet misc. equipment for imaginative underfinanced small restaurant venture. Will buy cheap or trade free meals. Karen, 929-1223, eves. or 332-9100 24 hrs.

MUSIC

NEED A GIG?
Or looking to put one together . . . Call THE MUSICIAN'S SWITCHBOARD. Active contact and referral service. Information about rehearsal space, copyright information, lessons, and more. Call in San Francisco: 626-6853 Mon.-Fri. 10-6, Sat. 12-5.

Rehearsal space, all Amps, P.A., etc. supplied. $4/hr. Now booking for March & April. Jim, 664-6889.

PIANO TUNING AND REPAIR
652-6789

Reimbursement or reward for return of any or all of the following stolen goods: Basic piano tuning, regulating and repairing tools, other supplies, and parts, in 2 light blue metal tool boxes and 2 brown vinyl zippered cash pouches; and personal affects in one large black vinyl shoulder bag and one smaller natural leather shoulder-strap purse. No questions asked. Private (confidential) answering service may take call if unavailable. Janice Macomber (Emeryville) or Carol Padilla (Oakland), 652-6789, day or night.

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At one of the convenient Guardian Drop-off boxes.

IN BERKELEY: CODY'S BOOKS, 2454 Telegraph Ave.

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Ads will be collected from drop-off boxes every THURSDAY AT 11:00 AM.

Cody's Books and Acme are providing space for our boxes; **not** responsible for processing ads, furnishing forms, envelopes or making change. Ad copy must be accompanied by exact payment in a sealed envelope. If you need assistance, call David, Wendy or Rebecca at the Guardian classified dept. **824-2506.**

or mail your ad to: **Guardian Classifieds, 2700-19th St., S.F., CA. 94110.**

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Reasonable Rates. Free Estimates. Work guaranteed. 771-2357.

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FINE PIANO TUNING

service. ALL work guaranteed. $15. Call Bob, 285-9572.

Band rehearsal studio — storage available. $4/hr. Call Joe, 777-3377.

Male duo seeking **FEMALE VOCALIST** in SF area. Must play instrument, other than guitar, for original folk music. Understanding three part harmonies essential. We are a working outfit, rehearse daily, and require a lady equal to such rigors. Join us! Call Danny — 821-4572.

The Saultman-Stewart Group

BASSIST WANTED

Must have time to put together a working band. Originals and others. Must be versatile. 841-2957, Ben or Vic.

Musser PRO vibes, $750. 391-1475, 9 am-6 pm.

Bass, drums, electric guitar, keyboards, female vocalist needed to form rock/pop group. Call Frank, 661-8998.

We sell and trade new and used albums. Paradise Records, 1768 Haight St., bet. Cole and Shrader. Why not stop in?

WANTED: Used cymbal stand, high hat stand to complete a trap set. Call Jennifer, evenings at 530-8513.

OUTDOORS

Whitewater

RAFTING EXPEDITIONS

California, Oregon, Arizona, Mexico, China. Cheap. Sumptuous. One-day trips $27; weekends $55, etc. Free brochure, 236-7219.

TENNIS PARTNER NEEDED. Intermediate. GG Park. Call James: 665-2578 eves.

ROCK COD FISHING — FARRALONES
65' twin-screw "Fisherman." Berkeley Marina, 5 am daily. $17/person. Beginners welcome; accommodations for ladies. Rod, reel and tackle available. Reservations: 665-1442/849-2727.

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Due to our legal liabilities, the Guardian will accept personal ads with Guardian boxes, P. O. boxes or mail service boxes ONLY. No phone numbers or private addresses will be published. Please see the coupon for price and box information. This policy applies ONLY to ads in the PERSONAL category.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800. Open 24 hours.

Couples and individuals interested in raising a child who cannot continue to live with his parents are asked to call JACKIE, San Francisco's foster home recruitment organization for information at 752-4142.

Mountain man of parts available to woman of the elements. Scorpio/Taurus. New Age soldier of fortune spent Sixties as honcho/anti-honcho, Seventies exploring non-Attachment. Currently doing ritualized warfare with country teenagers and periodic city business. Bay Guardian Box 10-23-J, 2700 19th St., SF, CA 94110. Send words/sketches, not photos. The music is everything.

M. R. D.

Was Frank Lloyd Wright right? Is everyone living in SF loose? Guess what! That means you too Loosey Goosey! Happy B-Day. Love Ernie.

Low prices on repro-quality stats, reverses and halftones available at the Guardian Cameraworks.

W/M, 50, self-employed, divorced, 5'10", 160 lbs., Enjoy most outdoor sports, sailing my own boat, also dancing — but not into bar scene. Seeking W/F, 35-45. Would enjoy exchanging photos. Guardian Box 10-24-F, 2700 19th St., SF 94110.

W/M, 42, handsome, sincere, loving, 5'9", 165, Enjoy various outdoor activities. Social but not bar oriented. Looking for compatible females. This ad plus five ¢ is good for one cup of coffee. Don, Box 10-25-L, 2700 19th St., SF 94110.

Adventuresome couple would like to meet like minded YOUNG persons. We enjoy trips, boating, hiking, sauna, massage. Guardian Box 10-25-P, 2700 19th St., SF 94110.

Mature minister, 51, seeks a quiet, obedient natured, financially secure woman to serve as companion, patron and assistant. Reply Guardian Box 10-25-J, 2700 19th St., SF 94110.

W/M, 26, slender, sensitive, good-looking, 5'10", college grad, sociology/art, self-employed, seeks unpretentious company with sweet, bright, blue-jean lady (any nationality). I'm into hard work, movies, photography, the music of Paul Simon and Janis Ian, sleeping late in the morning, and riding my Norton in the mountains. I'm not into parties, bars and booze, metaphysics, or consumer hipness. Relax, I'll be your friend. Box 655, SF 94101.

SHALL WE CLICK?

SHALL WE CLICK?

Distinguished, reputable camera seeks reproduction activities with local camera-ready copy. Our relationship may be long-term or one-shot. Calls concerning stats, reverses and halftones enthusiastically accepted. Discreet. Please call 824-7660 after perusing my ad on p. 14 of this issue. Don't leave me in the dark(room).

Caucasian male, 42, seeks Asian miss. Walt, c/o American Box Rental, 1209 Sutter, SF 94109.

Jeff, w/m, 29, seeks non-smoking ladyfriend for motorcycle picnics and other social activities. Guardian Box 10-25-G, 2700 19th St., SF 94110.

ATTRACTIVE ADVENTUROUS romantic professor, 36. I'm looking for a woman who, like me, talks straight, instinctively seeks excitement, fun, and new experiences, and has her own interests. Preferably, these overlap with some of mine: for example, science fiction, Robert E. Howard, country rock, ancient history. Box 9333, Berkeley 94709.

Professor, 36, active, affectionate, honest, seeks female companion for summer of adventure, relaxation, sharing, growth. Backpacking in Canada? Quiet cabin in Big Sur? Tell me your fantasy. Share costs, benefits. Guardian Box 10-25-B, 2700 19th St., SF 94110.

SEMI-MARRIED? SO AM I

Doesn't give one much opportunity to scout around, does it? I'm a law student, w/m/41, standard dimensions (although I'm not mistaken for Paul Newman often enough for it to be an annoyance, small children seldom run away in terror), new to SF and interested in a relationship of whatever degree appears appropriate with a bright lady who feels that she is attractive; and has a sense of humor and occasional free time. Potential: warmth, understanding, mutual enjoyment — but no commitments. Your age (within reason: let's not be absurd, either way) and marital status unimportant. An intelligent view of life IS important — a Reaganite, for example, would be hard to stomach. Reply in confidence to the box I leased for this endeavor: Box 4054, 537 Jones, SF 94102.

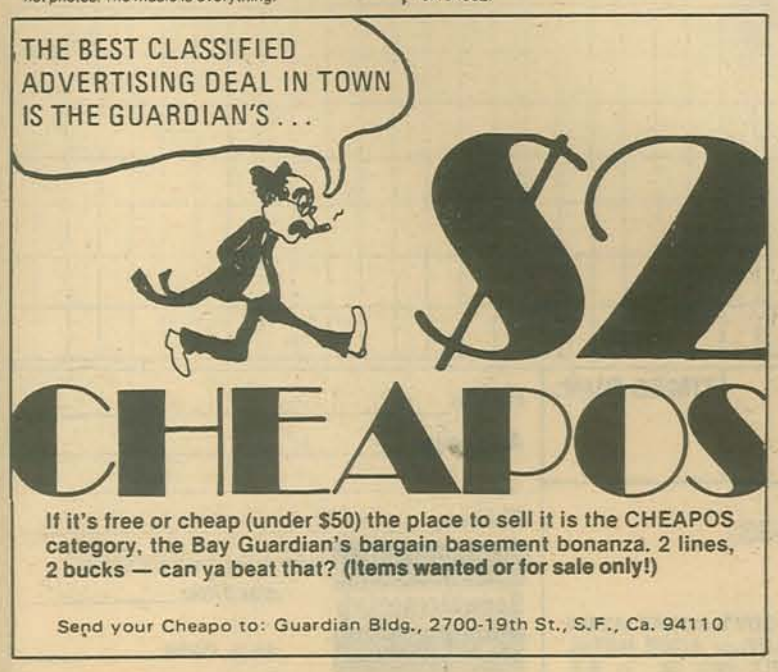
W/M, 29, seeks financially independent SF girl of any ethnic persuasion, with obsessive interest in films. Michael, Box 720, 625 Post St., SF 94109.

Uppity woman on the far side of 45, bright, hard-working, good-looking, appreciative, dancy, tough, "different." Into jazz and other contemporary music, dancing, water, hot tubs, massage, wild weather, back country. If you don't share all my interests, any two or three will do. Men I'd like to meet are open-minded, alive, tender, on good terms with their own strengths, unafraid of women. For brief encounters or solid relationship. Age/race/status unimportant; I like variety! Guardian Box 10-26-E.

Dekay has lost her shoe. If found please return to Box 3A, Guardian Classifieds, 2700 19th St., SF 94110.

Gay psychologist, 40, would like to meet warm, attractive, mature professional woman. San Jose area. Write: Ruth, Guardian Box 10-26-C.

I am securely female, 30 and white, established on the mid-Peninsula, professionally and emotionally self-supporting, high energy, gregarious, instinctual, sturdy, warm and healthy. My interests are children, honest communication, mutual space and growth, nuclear family, native plants, alternative architecture and power sources, backpacking and river rafting. I would like to establish a Relationship with a nature-loving white male, 25-40, who is educated, financially and emotionally independent, self-motivating, energetic, non-smoking, unmarried, open, sexually secure, handy, likes his work and likes himself. Write to PO Box 377, Palo Alto, CA 94302.



Street artist 32, jeweler, poet desires a wife with sense of humor. Kids ok. P. O. Box 3103, SF 94119.

IQ 200, white psychological theorist, 32, seeks similar female. Box 795, Berkeley, CA 94701.

Lady who likes folk music, hiking, writing and theatre-going would like to meet man 40+. Reply Guardian Box 10-26-F.

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SINCERE, handsome, well-educated San Francisco professional man, 30, 6'0", 175 lbs., blond, Aries, into: outdoor activities of all kinds, quiet evenings at home as well as boisterous times, exploring new areas and experiences, self-awareness, restoring a Victorian house. Seeks: compatible very attractive female under 32 who wants a warm, giving, honest relationship. Guardian Box 10-26-A.

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Bi-gal seeks same for lasting friendship. No hassles, very down to earth. For a sincere friend, write P. O. Box 781, Corte Madera, Calif.

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Sensitive, cerebral w/m, 31, professional, wants friendship of lasting relationship with independent, attractive, tall, non-smoking, slender woman. Hopefully, we'll have common passions for serious music, old movies, and massage. I feel as adventuresome placing this ad as you do responding, so don't hesitate. Guardian Box 10-23-M.

Help!
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GAY GAL 36+. Loves nature, poetry, contemplation, music. Dislikes bars, hypocrisy and careless people. Would like to meet woman with similar interests. Guardian Box 10-26-D.

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FRIDAY TO FRIDAY

by Nancy Dunn
Deadline is Wednesday, noon, one week before publication.
☆ indicates free admission.



PHOTO BY ANN MEREDITH

Ways of Meringue (left) plays good old rock and roll, April 4, 10 pm, at the Stud, 1535 Folsom, SF; no cover.



"View from Home," a brightly colored 24-by-37-inch woodcut by Carol Summers (above). From a retrospective of his graphic works, thru May 10, Mon.-Sat., 9 am-6 pm, at the ADI Gallery, 530 McAllister, SF, 621-0602.

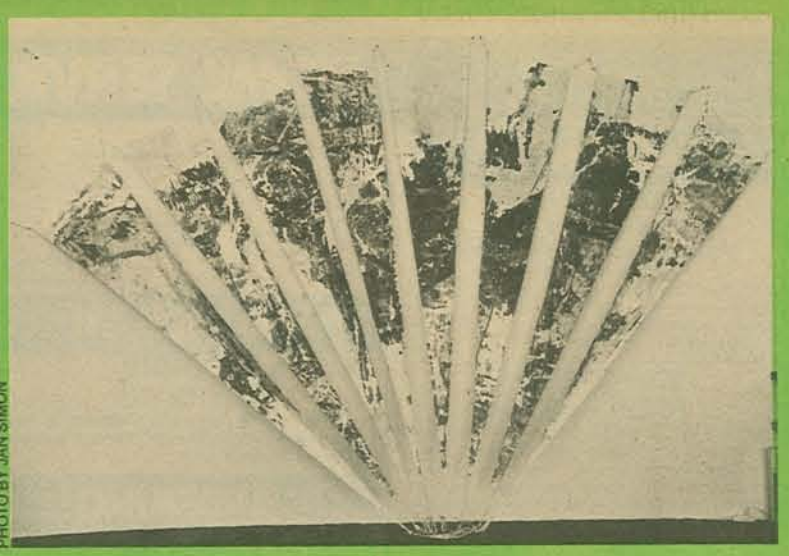


PHOTO BY JAN SIMON

Sculpture by Robbin Henderson (above), on exhibit thru April 18, Wed.-Sun., noon-5 pm, at Southern Exposure Gallery, 401 Alabama/17th St., SF, 626-0392.



This untitled pencil drawing by Nancy Lawton is featured in her one-woman show, April 7-May 7, 10 am-5 pm, Tues.-Sat., at the Richard Sumner Gallery, 451 University Ave., Palo Alto, 322-3330.

FRIDAY 2ND

THE ROUGH RIDERS of the Spanish-American War are lampooned, Catch-22 style, in Jon Phillip Palmer's play ***Teddy in That Splendid Little War.*** With James Doohan, better known as Scotty of Star Trek. Eight performances beginning tonight at 8 pm, Zellerbach Aud., UC Berk., 642-2561, $7.50-$5.50/$6.50-$4.50 students.

THE TUBES present their own inimitable form of shock rock. 8 pm, Foothill College gym, on the campus in Los Altos Hills, 948-4444 or major agencies, $6/$5 advance.

SWING YOUR PARTNER at the weekly square dancing party at Ashkenaz, 9:30 pm. You can brush up on your steps at the lesson before the party, 8-9:30 pm. 1317 San Pablo, Berk., 525-9830, $1.25 lesson and party/75¢ party alone.

KATRINA KRIMSKY performs improvisations on themes and compositions on piano, including Terry Riley's ***A Rainbow in Curved Air*** and her own ***Images.*** At 8:30 pm, 1750 Arch Street, Berk., 841-0232 or dial TELETIX, $3/$2.50 students/$2 srs., reservations recommended.

GO FOR BAROQUE or ragtime, take your pick. The Promenade Chamber Players with the Vintage Brass Ensemble perform music from Gabrielli and Frescobaldi to Scott Joplin, in small choirs scattered throughout St. Mark's Church. At 8 pm, Bancroft/Ellsworth, Berk., free. No reserved seats, doors open at 7:30 pm.

DEMOLITION DAY BALL for the Hunters Point Tenants for Action, who are trying to prevent the destruction of low-cost housing on the Point. With a buffet dinner, drinks and dancing to Central Express and other bands. At Queen Adah Ballroom, 1390 Turk nr. Fillmore, SF, $5. Tickets at Tenants Action Group offices and the Sun Reporter office, both in SF.

XOREGOS Performing Company combines dance, drama, voice and music in a spring season program of classical and avant-garde works. Including Charles Weidman's version of Bach's ***Easter Oratorio*** and Paul Scardina's ***Reason Is Awry,*** an experimental piece with seven slide projectors splashing abstract colored patterns on moving dancers. Tonight and Fri.-Sun. thru April, 8:30 pm, Attic Theatre, 70 Union/Battery, SF, TELETIX, Macy's or 986-2775, $5/$4 srs., students.

CHOIR FESTIVAL at Family Light School of Music: Tonight at 8 and 10 pm, Donell Hickman and the SF Inspirational Choir, $4/$3 members; tomorrow from 1-4 pm, vocal and choir workshops, free; tomorrow at 8 and 10:30 pm, the Fairfax Street Choir and the Shasta Street Choir, $4/$3; Sunday, 4/4, at 8 pm, an eight-member madrigal group of the Sufi Choir, $4/$3. At the school, 303 Harbor Dr., Sausalito, 332-6051.

SATURDAY 3RD

"WALKS U. S. OF A," seven dancers re-create walking styles observed at an Oakland intersection, conceived by Jane Brown with a score by Susan Muscarella. Plus ***Evolutionary Studies.*** Presented by the Lesser Oakland Dance Theatre, 8:30 pm, 4226 Park Blvd., Oakl. (five blocks east of I-580), 530-6611, $3.

EAST MEETS WEST in a joint recital by violinist Yehudi Menuhin and sitarist Ravi Shankar. At 8 pm, Masonic Aud., California/Taylor, SF, 775-2021 or Macy's, $8.50-$5.

WOMEN'S DANCE to benefit Yvonne Wanrow, with music by Rosie and the Riveters and BeBe K'Roche. At 9 pm, Mission United Church, 23rd St./Capp, SF, $2.50 donation at the door.

SEA CHANTIES, along with Appalachian and Early American songs and dances, come to life in costume, performed by the Westwind International Folk Ensemble. At 8:30 pm, College Theater, City College, 50 Phelan/Ocean, SF, 587-7272, ext. 641, free.

A DAY OF BRECHT: A dramatic reading of Brecht's ***The Days of the Commune*** (on the 1871 Paris Commune), with songs and music from the Berliner Ensemble production and group participation in the scenes. Plus a political discussion on the themes of the play with Jim O'Connor, author of ***Fiscal Crisis of the State.*** Presented by Epic West Center for the Study of Brecht. 11 am-6 pm, 2640 College, 549-1844, $8 for the day/$4 for the play.

ODETTA sings, along with the powerful a capella group, the Persuasions. At 8:30 and 11:30 pm, at the Great American Music Hall, 859 O'Farrell, SF, 885-0750, $6. (Also 4/2, same times.)

CHAMBER MUSIC of the 16th and 17th centuries, performed on forerunners of the contemporary violin, viola and cello by the New England Consort of Viols. Music by William Byrd, Henry Purcell and Thomas Morley. At 4:30 pm (doors open at 4 pm), Old First Church, Van Ness/Sacramento, SF, 776-5552, $2 at the door.

THE CRUSADERS play jazz that comes from 23 years of experience. With Bill Withers. 8 pm, at the Paramount Theatre, 2025 Broadway, Oakl., 465-6400, $7.50-$5.50.

SUNDAY 4TH

QUARTET FOR THE END OF TIME, composed by Olivier Messiaen in 1941 in a prison camp for his fellow prisoners of war. Performed by members of the SF Conservatory Players. At 8 pm, Church of the Advent, 261 Fell between Gough and Franklin, SF, $1.50 donation.

ROBBIE BASHO, modern guitarist/composer, performs tonight at 8:15 pm. At Live Oak Theater, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, donation at the door.

MONDAY 5TH

"BLACK ORPHEUS," Marcel Camus's film version of the Orpheus-Eurydice myth, set in Rio's Mardi Gras. Plus Truffaut's ***Jules and Jim.*** At the University Theatre, 2035 University/Shattuck, Berk., 843-6367, $2.

SLIDE INTO SOME JAZZ tonight with trombonist Julian Priester and the Marine Intrusion. Priester has played with such jazz greats as Duke Ellington, Herbie Hancock and Lionel Hampton. 9 and 11 pm, Keystone Korner, 750 Vallejo, SF, $2.50.

FILIPINO POET Al Robles and prison poetry by Max Schwartz. 8:30 pm, at the Intersection, 756 Union, SF, 397-6061, $1 donation.

TUESDAY 6TH

FOLK MUSIC benefit for the 25th anniversary of ***Sing Out!*** magazine, with U. Utah Phillips, Rosalie Sorrels, Jane Voss, Frisco Fire Band, Bodie Wagner and Kate Wolf. At 8:30 pm, at the Boarding House, 960 Bush, SF, 441-4333 or dial TELETIX, $3.

BLOOMING NOW in the Arboretum: rhododendrons, succulents, spring bulbs, the Chinese Dove Tree and the last of the crabapples. Strybing Arboretum and Botanical Gardens, 8 am-4:30 pm weekdays and 10 am-5 pm weekends and holidays. 9th Ave./Lincoln Way, Golden Gate Park, 661-0822, free. Free guided tours Tues.-Sat., 1:30 pm, from the information kiosk at the entrance to the gardens

"THE GENTLEMAN TRAMP," Richard Patterson's affectionate film tribute to Charlie Chaplin. Including scenes from 17 of his greatest films as well as Oona Chaplin's home movies. Tonight at 7, 8:30 and 10 pm, Wheeler Aud., UC Berkeley, 642-2561, $1.50, tickets only at the door.

THIS IS WOMEN'S WORK: Laura Beausoleil, Kathleen Fraser and Adrienne Marcus read their poetry. At 7:30 pm, Noe Valley Branch Library, 451 Jersey, SF 285-2788, free.

POETRY BENEFIT for Tin Tan Magazine (named after a Mexican film superhero), with Alejandro Murguia and others. At 8:30 pm, Intersection, 756 Union, SF, 397-6061, $1 donation at the door.

WEDNESDAY 7TH

UBU, a costumed combo who improvise experimental music on their Harry Partch-like homemade instruments. 8 pm, at the Blue Dolphin, 3819 17th St./Sanchez, SF, $1.50 donation.

BROWN BAG OPERA closes its indoor season with excerpts from Bizet's ***Carmen*** and Puccini's ***La Boheme.*** Featuring tenor Barry McCaulley, sopranos Eddye Berry and Kaye DeVries, baritone William Pisenti. Fully staged in costumes. At 12:10 pm, Veterans' Aud., Van Ness/McAllister, SF, 861-4008 ext. 211, 50¢, bring your lunch or buy one for $1.25 at the concert. (Watch for Brown Bag Opera open-air thru April.)

AMBROSIA traces the development of dance in music, mime and poetry. Including early jazz dance, improvisation and abstract modern dance. With flute accompaniment by Sali Rejto. 7:30 pm, West Portal Branch Library, 190 Lenox Way, 566-4584, free.

THURSDAY 8TH

WORD LIBERATION, a "happening" led by sound-text poet Toby Lurie, who will attempt to take the group beyond the rigidity of language with chants, dance, rhythm and color. Not to mention wine. At 8 pm, SF Jewish Community Center, 3200 California/Presidio, SF, 346-6040, $2.50/$2 members.

ABBA EBAN SPEAKS on "Peace in the Middle East." At 8 pm, in the gymnasium of the College of Marin, Kentfield, 454-0877, $3.

3-D HORROR: ***The Creature from the Black Lagoon*** and ***It Came from Outer Space,*** both in horribly lifelike full color 3-D. At the Powell Cinema, 39 Powell/Market, SF, 421-4040, $2.50/$1 srs., children.

FRIDAY 9TH

ROBERTA FLACK sings, tonight and tomorrow night at 7:30 and 11 pm and 4/11 at 6 and 9:30 pm. At the Circle Star Theatre, 1717 Industrial Road, San Carlos, 982-6550, TELETIX, Macy's and other ticket agencies, $7.50-$5.50.

ALFRED HITCHCOCK is still turning out suspense thrillers after 50 years of directing. ***Family Plot,*** his 53rd film, opens today. With Karen Black, and a screenplay by Ernest Lehman (who wrote ***North by Northwest***). At the Coliseum, SF; Serra, Colma; Geneva Drive-In, Daly City.

SUPPORT YOUR LOCAL CIRCUS at a rent party for the Pickle Family Circus. Dance to the music of the Pickle Family Circus Band, plus entertainment by other pickled performers. At 8:30 pm, Potrero Hill Neighborhood House, 953 De Haro/20th St., SF, $2 donation.

CHARLES OLSON ON FILM: Two films on the late poet Charles Olson make their world premiere, ***Charles Olson in Gloucester*** and ***Charles Olson in Conversation with Ed Dorn.*** Both films by Richard Moore, originally produced for the NET series "USA: Poetry." The films shown tonight include previously unreleased footage from the series and make up the entire film record of Olson. Moore and Dorn will attend. 8 pm, Hansen Fuller Gallery, 228 Grant Ave., SF, 469-2227, $5; make haste if you want a ticket.